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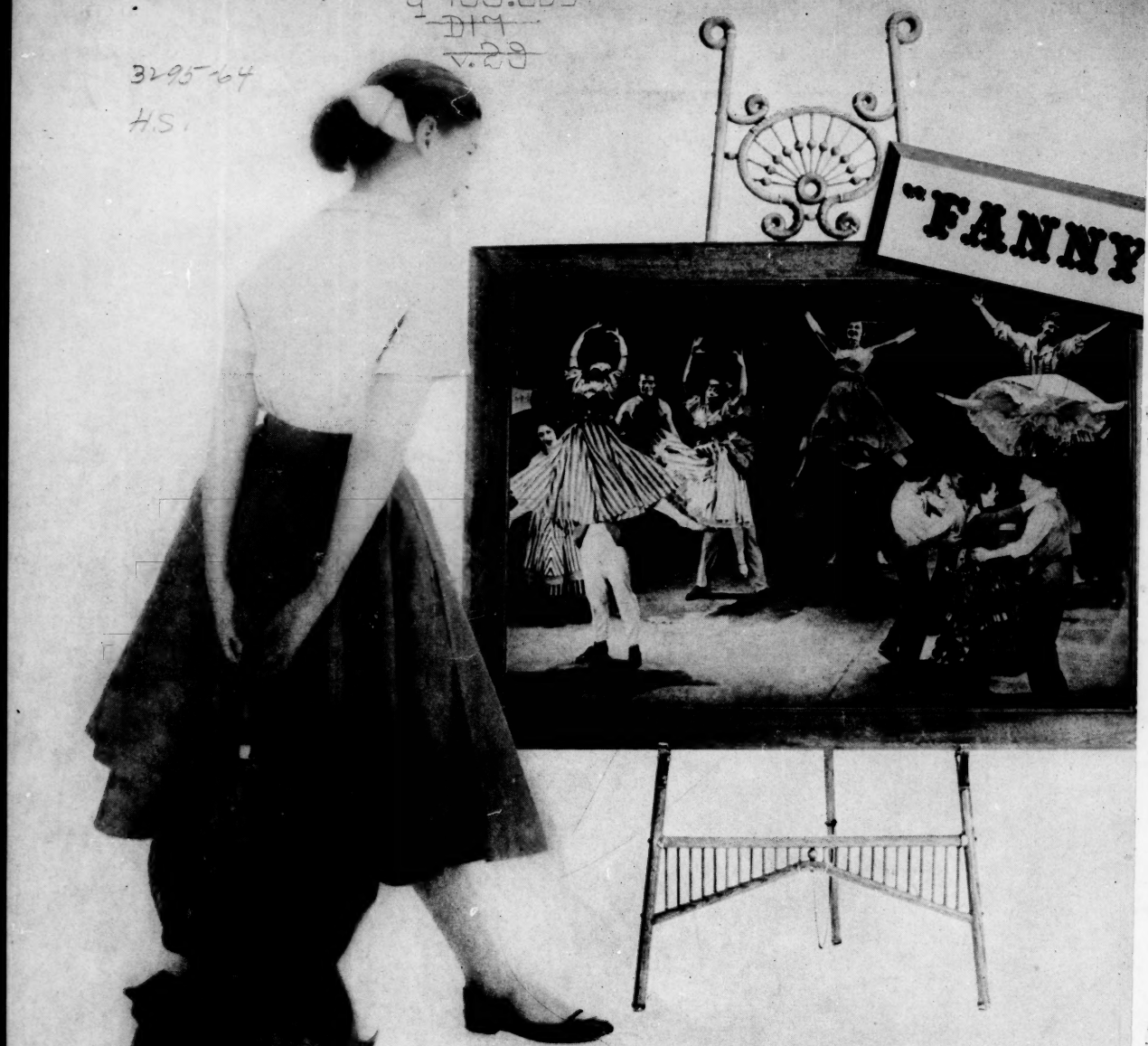

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NEWS of Dance and Dancers

BALLET THEATRE

The 15th Anniversary BT season scheduled for the Metropolitan Opera House starting April 12 will be headed by guest artist **Alicia Markova. Alicia Alonso** (who returns from Cuba for the Chicago and N.Y. engagements), **Nora Kaye, Youskevitch, Erixa** and **Sonia Arova** (formerly of Festival Ballet and the de Cuevas Co.)

YOUNG CHOREOGRAPHERS

There is excitement "inside N.Y.C. Ballet" as members of the co. try their hand at choreography: **Jacques d'Amboise, Francisco Moncion, Herbert Bliss, Barbara Milberg** and **Sean O'Brian.** Each of the dances will be seen by Balanchine and Kirstein and considered for presentation by the company during its spring season which starts Feb. 14. **Ruth Sobotka,** formerly with the company, and **Joseph Frances Varchesia,** a student at the School of American Ballet, also designing works for viewing.

RECENT RECORD RELEASES

Geoffrey Holder & his Trinidad Hummingbirds: Riverside 4004; Morton Gould's Tap Dance Concerto with Danny Daniels as dance soloist: Columbia 2215; Israeli Folk Dances: Israel Music Foundation; Kay-Balanchine "Western Symphony" and Virgil Thomson's "Filling Station": Vox 9055; Gloria a Espana: Carola Gova, her dances and castanets: Madrid 1001; Prokofieff's Symphony #4 (The Prodigal Son), L'Orchestre des Concerts Colonne: Urania 7139; Tchaikovsky's "The Nutcracker," Symphony Orchestra of Radio Berlin: Urania 237.

ZAR TO THE GROUND

The **Jose Limon Co.,** after big success in So. America on their ANTA sponsored program, returned to N.Y. Dec. 15 . . . **Festival Ballet** free for a N.Y. engagement after Feb. 27, and **Antonio and Co.,** scheduled for a N.Y. season starting Feb. 5, are both seeking B'way theatres.

There is a rumor that the **Soviet Ballet** will return to East Berlin for several performances in the autumn of '55 for the opening of the rebuilt Staatsoper Unter den Linden.

Paul Draper teams up with monologuist Ruth Draper (his aunt) for a 3-week B'way season beginning Dec. 26 at the Bijou. Draper also appears in a Jan. 11 concert in Baltimore which he shares with **Ruth Currier** of the Limon Co. . . . **Melissa Hayden** and husband Don Coleman, have named their first child, born Nov. 24, Stuart Hayden Coleman . . . **Rosario and Roberto Iglesias** & Co. are back in Madrid after a highly successful South American tour, before appearing in North Africa.

Herb Ross has been called in to doctor the dances in the Capote musical "House of Flowers".

Sophia Delza who recently performed her Chinese Action Dances on the Dec. 7 Claire Mann TV program, tours in Feb. and Mar. after a Feb. 19 performance at the B'klyn Museum.

Martha Graham and Co. did a special performance of "Appalachian Spring" with the Phila. Orchestra under Eugene Ormandy, Nov. 22 at the Phila. Academy of Music.

Orests Sergievsky will choreograph 3 new ballets for the newly formed **Les Ballets Negres,** to be premiered as part of Sergievsky's Annual Dance Varieties in Feb. . . . **Fred Berk** is coordinator of a new folk and modern dance group called "Ariel Dancers".

Jerome Robbins, hospitilized with hepatitis, passes some of the long hours studying French and Labanotation . . . Canadian Correspondent **Frank Coleman,** has set his wedding date for Dec. 23. The bride-to-be is **Christina Macdonald,** a young dancer and painter who has done a good deal of TV work — Mr. Coleman is the Montreal Director for Canadian Broadcasting Corp. TV . . . **Walter Sorell's** play on Isadora Duncan, which appeared in DANCE Magazine, and on Nov. 28 was done on NBC, has been submitted by the station for the Peabody Award . . . **Dorothy Samachson,** author of "Let's Meet at the Ballet" has just written "Let's Meet at the Theatre", published by Abelard-Schuman late fall . . . **Tanaquil LeClercq** is the idol of a new fan club in Richmond, Va. (Robert Tynes, Box 1945) . . . **Nala Najan** now in England to work with **Ram Gopal** who hopes to form a Hindu ballet co. there.

Dr. Luba Morgan has opened a contest with a $25.00 prize for the person who writes the most eloquent 50 words on 'What "A Dancer's Prayer" (an original poem by Dr. Morgan) Means to Me.'

JAN HOYER DEAD

Jan Hoyer, New York teacher and husband of Nathalie Branitzka, died on Dec. 13 at the age of 54, of a post-operative stroke. Mr. Hoyer, Polish-born character dancer, was a member of the Diaghilev Co., (where he met and married Mme. Branitzka), the Pavlova Co. and the de Basil Ballet Russe with which he came to the U.S. in 1933. After serving a term in the Polish air-corps which took him to England, he was for a time after the war, regisseur for the Mona Inglesby International Ballet Co. in London. Since 1947 he had been teaching in New York with his wife. They have a son, Andre.

AROUND THE COUNTRY

The Westchester Ballet Company, directed by **Iris Merrick,** turned away many people from a performance that included Miss Merrick's "Cinderella" and "Peter and the Wolf" on Nov. 28. The company of youngsters is scheduled for a Feb. 13 concert in a larger theatre . . . **The Ballet Guild of Phila.** supervised by **Antony Tudor,** performed with the Phila. Orch. Dec. 16 doing "Hansel and Gretel" which was televised; and 3 subsequent performances of the ballet at the Academy of Music. The Guild's new studios are located at 1526-28 Waverly St., Phila. . . . **Ballet Celeste,** young San Francisco company gave free performances of "The Nutcracker" Dec. 20-24.

Erika Thimey, who after 10 years as dance dir. at Howard U. in Washington, D.C. recently left to take over the dance dept. of the Montgomery Community Arts Corp. has performed with her Dance Theatre Production Group at Miners Teachers Coll. on Nov. 21 . . . The recently organized Dallas Dance Council comprised of **Edith James, Doris Breckenridge, Pei Fien, Nikita Talin** and **Tony Beck,** performed twice during Dec. at the Dallas Museum of Fine Arts . . . In Houston, Tex., **Emmamae Horn** choreographed "The Clock Shop Fantasy" for the Houston Youth Symphony's Nov. 15 program . . . **Seenie Rothier** choreographed dances for members of her company to perform in the Oct. production of the opera "La Traviata" in Buffalo, N.Y. . . . With the success of its first lecture-demonstration under its belt, the African Institute of the Newark, New Jersey State Teachers Coll. announces a series of 5 lecture-demonstrations by **Pearl Primus** and her ass't. **Percy Borde,** during the month of Feb. at New Jersey State Teachers Coll The Newark Museum is concurrently displaying an African Exhibit . . . The Henry Street Playhouse Dance Co., **Alwin Nikolais,** dir., will be sponsored by the Westchester Dance Council in a program of dances for children to be given on Feb.

5 at Sarah Lawrence . . . **The Internat'l Ballet Club's Artists League** of Chicago is holding a Christmas Exhibit of paintings which opened Dec. 12 . . . **A. Chatila and Co.**, large dancewear supply house in N.Y., has just opened a Montreal office to better service their increasing Canadian customers. Address: 1022 Sherbrook St. W, Montreal.

GOINGS ON

At Radio City Music Hall — a Christmas show, resplendent with new decor, costumes and prima ballerina **Shellie Farrell** accompanies "Deep in My Heart"... "Legend of the Winds", a new dance play for children and adults was given by the **Playhouse Dance Co.** at the Henry St. Playhouse, Dec. 22, and 27 thru 30 . . . Contemporary Dance Arts, concert group affiliated with the Educational Alliance, gave its first recital of this season Dec. 12, presenting guest artists **Donya Feuer, Richard Englund** and **Linda Margolies** and their companies . . . The "Round the World Festivals", sponsored by the Presbyterian Labor Temple in N.Y. on Dec. 2 presented The New Century Dancers (**Bruni Ruiz, Jean Fisher, Harriet Mendell, Ray Browne, Dorothy Straus** and **Leona Osterweil** and **Claude Thompson**) who did dances ranging from classical ballet to Haitian. Guest, **Alan Wayne**, lectured on the recent development of ballet in the U.S.

The N.Y. Ballet Club — already at work on their Fifth Annual Choreographers Night in May — are this year also considering out of town choreographers. All those interested should contact Mr. G. Koreff, 352 East 55th St.., N.Y.C.

REVIEWER'S BOOKSHELF

What an influx of dance books this season! Listed for early review are "Every Little Movement" by Ted Shawn; "Star Performance" by Walter Terry; "The Romantic Ballet in England" by Ivor Guest; "Modern Dance in Higher Education" by Alma Hawkins; "Ballet Panorama" by Baron; "Ballet in Action" by Paul Himmel and Walter Terry; "Down Memory Lane" by Sylvia G. Dannett & Frank Rachel; Serge Lido's Ballet Annual #4; "Selected Stories from the Ballet" by Ursula Roseveare; "The Ballet Student's Primer" by Kay Ambrose; "The Story of Hanukah" by Eleanor Goff and Harry Anik; "A Picture History of Ballet" by Arnold Haskell; "Around the World and a Half" by Gladys Hight; "20th Century Ballet" by Arthur Franks.

IN THE SCHOOLS

N.Y.C.. **Valerie Bettis** teaches "An Introduction to Modern Dance" for children, intermediate, and for advanced and professional students at Ballet Russe de Monte Carlo School . . . **Mary Anthony** has opened her new Fourth Ave. studio offering an extensive schedule of classes for children and adults at all levels.

Eve Gentry adds to her curriculum, classes for pre-teens (9-12), children, and Special Training for Actors.

Blanche Evan presents a Sun. afternoon performance of Creative Dance by students from her school, Jan. 16 at Carnegie Recital Hall . . . **The Earl Atkinson** School of Dance Arts is doing a full schedule of entertaining: The Navy YMCA, Nov. 9 and a USO Show at Sloan House, N.Y., Nov. 14.

Anton Dolin and **John Gilpin** were guest teachers at San Francisco's Academy of Ballet, Dec. 8, 10, 11 . . . For the month of Jan., **Harjis Plucis**, Sadler's Wells ballet master, will guest teach at the **Tatiana Babushkina-Vasiliauskas** in So. Boston, Mass. . . . At The Allegro School in Chic., where recent additions to the faculty are **Lee Foley, Norma Papina**, and **Patte Maneese**, students presented a program on Dec. 29, arranged by **Lorna Mossford**. In Texas: The Kotchetovsky School — **Barbaralee Rankin**, director and choreographer, danced "The Nutcracker' with the full Houston Symphony Orchestra, Dec. 7-10.

Frederic Franklin taught at the **Virginia Garrett** Studio in Cincinnati when the Ballet Russe performed there in Nov. . . . **Cora A. Miller**, teacher in the Okla. City YWCA and the Mettler Studios, danced in the Nov. 12 installation and ordination service of Clarke Dewey Wells, Associate Minister of the First Unitarian Church of Okla. City.

The realization of **The Educational Dance Theatre** has been announced by the **Steffi Nossen School**, Larchmont, N. Y. The building, centrally located in Scarsdale, will be the contemporary art center for the Westchester area.

A full year's study at The American Ballet Academy in Newark, N. J. was 11 year old **Doris Hencoski's** reward when she won the School's Lincoln Kirstein Scholarship. Chosen by **Nicholas Magallanes** of the N. Y. C. Ballet, Doris will study with **Fred Danieli**, dir., **Evelyn Shaw Danieli, Marie Jeanne, Yurek Lazowski** and **Annabelle Lyon.**

The U. of Buffalo announces that 10 colleges and Univ. dance groups have accepted the invitation to participate in a dance symposium: a highlight of the annual conference of N. Y. State Ass. for Health Phys. Ed. and Recreation. To be held Jan. 28 in Syracuse, N. Y.

Jan Veen (director) and **Ruth Sandholm** (ballet mistress) of the Boston Conservatory have returned from a tour of European dance centers.

Maria Tallchief conducted class Dec. 16 at the Robert Bell School in Okla. City . . . **Marcel Pasquale** announces the opening of his Ballet School of the Red Shoes, 19 W. Preston St., Baltimore . . .

Gayla Graves, student of the Nikita Talin School in Dallas, has joined Ballet Theatre.

"Peace on Earth, Good Will Toward Men" is the theme of the Washington D. C. Pageant of Peace, to be held daily behind the White House between Dec. 17 through Jan. 6. The Modern Dance Council of Washington D. C., Inc. will be well represented in the evening programs by **Ethel Butler** & Co., **Craighill Trio, Evelyn Davis** Group, **Pola Nirenska** and the Dance Workshop, **Hedi Pope** Group, **Linda Verrill, Howard** U. Modern Dance Group, **Maryland** U. Modern Dance Group and **George Washington** U. Modern Dance Group. In addition, special programs for children will be offered each day.

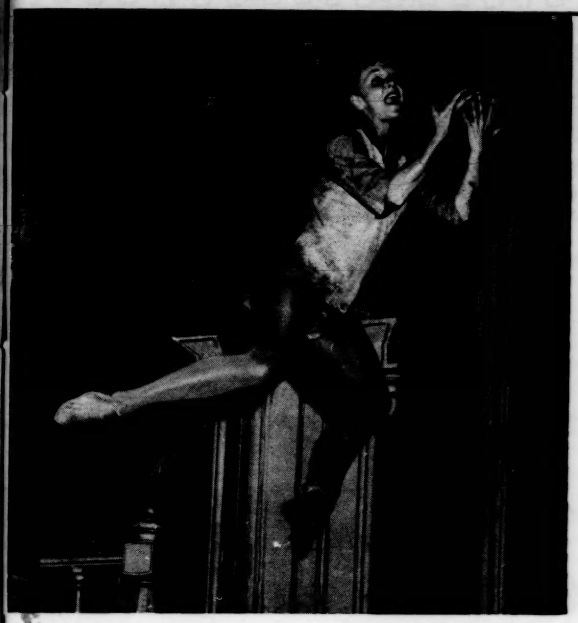
ASSOCIATIONS

DM of Calif. held their first Annual Christmas Dinner Dance as a climax to the Dec. 5 meeting at the Bellevue Hotel, S.F. Next meeting Jan. 2 . . . The DM of Wisc. had a one-day session Dec. 5 at the Hotel Pfister in Milwaukee . . . Attendance records were broken at the Fla. DM of A Nov. 27 & 28. Faculty: **Jack Stanly, Muriel Stuart, Edith Royal** and **Bill Royal** . . . The Associated Dancing Teachers of So. Cal. held its annual Christmas party Dec. 12 at the Hotel Statler, L.A. with **Thomas Sheehy** as Master of Ceremonies . . . The program for the N.Y. Society's Dec. 12 meeting featured **Ella Daganova, Joan Voorhees** and **Doris Zea** and **A. J. Weber.**

The Cecchetti Council of America announces new officers for 1955: Pres.: **Theodore Smith**; 1st Vice Pres.: **Leonia Lucas**; 2nd Vice Pres.: **Gertrude Edwards Jory**; Rec.-Sec.: **Jack Bickle**; Corr. Sec.: **Marjorie Hassard**; Treas.: **Jane Caryl, Muffet Miller**; Registrar: **Enid Ricardeau** . . . The Northern branch of the Cecchetti Council held its 1st refresher course Nov. 21 at the Mark Hopkins Hotel, S.F. Faculty consisted of: **Guillermo Del Oro, Sylvia Hamer, Bettyann Pearce, Carolyn Parks, Carol Beals, Colleen Hope, Mona Frances, Olga Fricker, Joanne Nix** and **Germaine Ballou** . . . **Nelli Whitman**, active in the N.Y. Society and on the advisory board of NADAA, N.Y. Chapter for many years, died on Nov. 30.

(*continued on page 77*)

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1954, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.



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LOOKING AT TELEVISION

WITH ANN BARZEL

This month in television, dance could be titled "At Home Abroad," because in your easy chair you could have seen the Royal Danish Ballet in the Royal Theatre in Copenhagen, Liane Dayde dancing in Paris, Spanish stars Teresa and Luisillo and New York City Ballet's Diana Adams and Andre Eglevsky.

On Nov. 14 the Omnibus program (CBS) included a film on the training of a ballet dancer as exemplified in the Royal Danish Ballet. The show had only one fault: it was too short. Each shot merely whetted your appetite for more of the same and you sighed with frustration when it was all over. The film was made by Danish photographer Jensen. It showed a little girl's first contact with ballet — backstage at the theatre and from the gallery during a performance.

The little girl who was the central figure was charming, the locale was fascinating. Although filmed in a distant city, the similarities of classrom procedure and apparel to that in our dance schools gave a sense of kinship in the arts.

Liane Dayde, petite étoile of the Paris Opera Ballet, appeared in a filmed dance on the Bob Hope Show (NBC—Dec. 7). Her work was brittle and not particularly impressive.

Teresa and Luisillo danced on the Ed Sullivan Show on Nov. 21. Perhaps the profound artistry of their ballet *Luna de Sangre* was not within the comprehension and appreciation of the unsophisticated millions who saw it, but even the least dance-wise viewer could not help but sense that there was something emotionally stirring; there was the kind of poetry that could touch anyone. The somber shadows which television photography achieves so well set the mournful mood of the work. An intelligent use of closeups for views of the origins of the strange clicking of fingernails on floor, the whistling of whips, the taconeo of angry heels, focussed sound as well as sight.

Diana Adams and Andre Eglevsky danced the Balanchine version of the *Nutcracker pas de deux* on Steve Allen's Tonight show Dec. 2. They looked elegant, but the dance seemed less exciting than in its usual trappings on stage.

The most elaborately staged television dances of the month were those Tony Charmoli made for the special Thanksgiving show titled Festival of Music on Nov. 25. A hands-across-the-seas idea included 3 folk dances — "Skip to My Lou," a Tyrolean bit and an Israeli Hora. Americana was further and better served by a ballet on a flat boat to "On the Erie Canal." The several levels of the boat were used interestingly to effect more space for the really limited quarters. Thanksgiving without a fowl would be unthinkable so there was a picturesque fantasy in which three gorgeous birds of extravagant plumage danced in their huge hanging cages and were wooed by three agile lads in striped trousers.

The chef d'oeuvre of the program was a ballet illustrating *The Sleeping Beauty* as it was read by veteran actor Walter Hampden. Some of the familiar Tchaikovsky music was used and there were also selections from Wagner and Victor Herbert — which kept the program on the popular music basis, which was its appeal. A tenor warbled "Ah Sweet Mystery of Life" while the Prince danced his rapture at his first view of the sleeping Princess. Animated cartoons made the transformation scene magical. Considering the limitations of the company, screen, etc., choreographer Charmoli utilized his resources well and made it clear he was not intending to follow in the direction of Petipa and the Sadler's Wells.

The sheerest dance fun of the month was the work of the excellent dance groups on the Max Liebman Spotlight Revue (NBC—Dec. 5). They broadly kidded choreographic clichés while Jack Buchanan sang a witty ditty titled "They're Doing Choreography." We loved the line "It doesn't mean a thing, it's just choreography." The dancers kept straight faces as they slithered, slid and split expressively in the manner of "Significant Dance."

Television has to make its effects quickly and economically. That accounts for persistent clichés in presenting certain situations. For instance, tourists' Paris means a dive with rough apache dancers batting one another around. The Max Liebman Show included a scene in a cellar cafe. The men were all tough and girls had very long hair — the better for getting a good hold for dragging along the floor.

Another knowing anecdote in the same manner was on the Imogene Coca Show on Dec. 4. For the edification of American tourists a team of two girls and a man threw one another about, dangerously adding knife-throwing to the acrobatics. An added hazard was do-gooder tourist Coca fearlessly dancing among them with admonishments and pacific council between lifts.

Motion picture stars have drawing power, but they are problems on television's variety shows where talent shows more than drawing power. Debra Paget's appearance on the Nov. 28 Comedy Hour (Sunday—NBC) was the occasion for a dance in the modern-jazz manner. Her background includes dance training and she was given simple dance material in the Al White production number. Miss Paget negotiated the dance with a semblance of proficiency, but I can think of a score of dancers who could have done better; their names though are not Debra Paget. The motion picture star danced a solo in high spirits, then danced with two handsome boys, repelling same while accepting their gifts. She finished in high spirits at the wheel of a convertible. This was all done to the tune of "My Mother Done Tole Me."

Gleason's Dec. 4 show also had a couple of child ballroom dancers. We loved the tots. They were just ordinary youngsters, not a bit precocious; and evidently scared stiff as they went through their routine, finishing with smiles of relief when the ordeal was over. The elegance of ballroom dancing is not for kiddies whose delightful pigeon-toed charm can be used to advantage in more juvenile activities.

Donald O'Connor did a gay dream dance on his Dec. 4 program. He was a tiny debonair figure skipping blithely up hill and down dale as the dream-boat of three infatuated girls.

Mary Ellen Terry was one of the nicest parts of O'Connor's Nov. 11 show. Mary Ellen's Sunday night stint with Florian Za-Bach (Dumont) invariably includes classical ballet bits to the popular Strauss, Mozart and Beethoven pieces he plays. *THE END*

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DANCE IN THE MOVIES

BY LEO LERMAN

DEEP IN MY HEART (*below*)

Deep in My Heart, Metro-Goldwyn-Mayer's big episodic musical about Sigmund Romberg, has Eugene Loring, not too well exploited, as its choreographer. The movie is as innocuous as a pink sugar bonbon — but who wants to eat at least three pounds of pink sugar bonbons, even of the best quality? There is surprisingly little real dance in the film, although it does have Gene and brother Fred Kelly tapping *Dancing Around* and *I Love To Go Swimmin With Wimmin.* It also does have Tamara Toumanova showing improbably long legs and looking gorgeous as Gay Delys, but not dancing at all. It does have ex-Wagnerian singer Helen Traubel crooning and pattering through several numbers, sometimes with come-lately-to-the-song-and-dance Jose Ferrer. It also has James Mitchell whirling Cyd Charisse in an adagio and, best of all, it has Ann Miller madly tapping and singing her way through a Twenties number. This last also does have something of the old Loring touch . . . a sort of grotesque comment on an era, on a foible.

THERE'S NO BUSINESS LIKE SHOW BUSINESS (*above*)

For Twentieth-Century Fox's super cinemascope musical *There's No Business Like Show Business,* Robert Alton has worked in a wide variety of dance idioms: tap, Latin, ballet, a touch of 'modern' here and there, song-and-dance, but the film is essentially a hoofer's delight. Involved are Donald O'Connor, Dan Dailey, Mitzi Gaynor, Ethel Merman, Johnnie Ray . . . all hoofers or song-and-dance men in the good old vaudeville sense. And then there's Marilyn Monroe. She is not a hoofer, and she is certainly not a song-and-dance man. But she is a performer of the most extraordinary energy, a performer without any inhibitions whatsoever.

As for Alton's contribution: it's good. The musical numbers are beautifully staged. Alton knows how to make singers get the most out of their material. He knows how to surround singers with dancers who create genuine atmosphere. From the moment Merman, Dailey and children frolic through a 'choo-choo' number and *A Simple Melody* to the big Hippodrome finale, the Alton job is exactly what this film needed.

Also memorable is the show girl routine in *A Pretty Girl is Like a Melody;* the dance opulence of the huge production number, *Alexander's Ragtime Band* — with most of the stars hoofing at one time or another; the general vivacity of Mitzi Gaynor who does a nimble tap in the most unassuming way: Donald O'Connor pursuing and being pursued by 'living' statues in a longish dance titled *A Boy Chases a Girl;* the elegant, witty business for a trio — O'Connor, Gaynor and Monroe (above); Merman and Gaynor jouncing through a sailor boy routine surrounded by male dancers . . . and, of course, Monroe and a male troupe doing *Heat Wave* as it has never been done before. The latter employs for the boys a modernized Latin vocabulary, for Miss Monroe, the ultimate in bumps, grinds, flashes.

There's No Business Like Show Business is not the greatest movie ever made but, from the show biz dance point of view, it is one of the most interesting. ***THE END***

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Jan. 12 **Inesita** Brooklyn Academy; 8:30 p.m.

Jan. 16 **N. Y. Ballet Club** Speaker: Jean Rosenthal 265 W. 54th St.,; 3:00 p.m.

Jan. 18 **Dance Notation Bureau** "Integration of the teaching of dance and Labanotation": lecture by **Nadia Chilkovsky** 265 West 54th St.; 9:00 p.m.

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Jan. 21 "Three for Tonight" with Harry Belafonte, featuring **Marge & Gower Champion** Brooklyn Academy; 8:30 p.m.

Jan. 23 **Merry-Go-Rounders** 92nd St. YM-YWHA; 1:30 and 3:30 p.m.

Jan. 23 **N. Y. Ballet Club** Lecture-demonstration on Ballet Technique and Terminology by Robert Joffrey 265 W. 54th St.; 8:15 p.m.

Jan. 29 **Alan Banks & Co.** Henry St. Playhouse; 8:40 p.m.

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18	Billings, Mont.
19	Butte, Mont.
20-21	Great Falls, Mont.
22	Helena, Mont.
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25	Trois Rivieres, Quebec
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2	San Diego, Cal.
4	El Paso, Tex.
6	Waco, Tex.
7	San Antonio, Tex.
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HERE AND THERE

Colette Marchand and Milorad Miskovitch as they appear in "The Combat" with the Paul Szilard Co., now touring the Orient. Reports from Tokyo indicate a fine press for the premiere of "Salome", new Szilard work featuring Miss Marchand.

The International Kabuki Club in Tokyo honors Faubion Bowers. Accompanied by his wife, author Santha Rama Rau, Mr. Bowers, a frequent contributor to DANCE Magazine, has been travelling through the Orient gathering material for further writings on Oriental dance and theatre.

Bernadette Carpenter, one of Canada's most enterprising purveyors of dance supplies (and hospitality to itinerant dancers in her cozy Toronto shop) has spread her wings to Montreal. The new branch was opened with a cocktail party on November 28. Here Miss Carpenter (center) chats with choreographer Elizabeth Leese and writer Ken Johnstone.

Meenakshi Sundram Pillai, South India's greatest exponent of Bharata Natyam, and teacher of Ram Gopal and Rukmini Devi, died on Oct. 14 at the age of 86. The report was sent to this country by Rang Vitthal, who took this photograph of the venerable teacher two years ago.

Paul Himmel, Walter Terry and La Meri look at "Ballet in Action," the handsome new book of Himmel's photos of the N.Y.C. Ballet, with text by Terry. The occasion was the Nov. 29th cocktail party at the Kamin Dance Bookshop in honor of the book's publication.

Modern dancer Jean Erdman has taken a temporary leave of absence from her duties as dance instructor at Bard College to launch a solo tour of the Orient. After an opening in San Francisco, Dec. 18, Miss Erdman sailed for Hawaii (where she was born), Japan, and India.

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REVIEWS

BY DORIS HERING

Sybil Shearer
November 10, 1954
Brooklyn Academy of Music

Ours is an urban era. And the dancers of our time tend to reflect this. Their works are often angular, propulsive, rhythmically irregular. Even in their still moments, they have a vertical tension, like the tension of tall buildings.

And that is perhaps why Sybil Shearer always seems so different from other modern dancers . . . why her concerts are on an entirely different dynamic key. She is not an urban dancer. Her style is essentially pastoral. There is in her simplest movements — when she walks or stands still with arms extended or rises in relevé — a cushiony lightness, as though she were dancing on grass and around her were only air and limitless space.

This particular concert revealed Miss Shearer at her best. Its eleven dances, several of which had been presented on her Carnegie Hall concert of a few seasons back, might be called "movement distillations," rather than dances in the conventional sense. They transmitted the quality that lies beneath the surface-shape of a dance, the fluid phantom gesture that lies beneath the solid dramatic one. And because they were presented without titles and without intermission, there was a continuity. The program was like one unbroken dance.

The "unbroken dance" began in a mood of invocation, as the white clad dancer described tranquil circles, her arms held up and wide. The second dance, in its pink party dress, captured the essence of ballet. With her arms in fifth position en haut and her legs unfolding in milky développés, Miss Shearer had an air of wonderfully dainty freedom.

Three dances in a starchy peasant dress evoked a feeling of lively simplicity (the basic tone of all peasant dance) through struts harnessed into low back extensions, and quick spiral runs with planing arms.

A sharp change of mood in dances six and seven . . . a mute despair in the feathery plucking hands, a complete encirclement in the joined hands; with arms alternating straight and angled.

Then a harlequin-creature prancing and rotating its wrists; and a narcissistic adolescent dipping and swaying in a cloud of tulle.

It is easy — perhaps too easy — for Sybil Shearer to be the little girl as in this last adolescent excursion. But it is also possible for her to be gloriously and powerfully adult as in the final two dances. In the first, clad in a clinging green dress, her arms and legs strongly outspread, she transmitted the tantalizing pulsation of electric shock. The energy seemed to radiate from the torso right out through the extremities. And in the final dance, with its red gown, its heroic extensions and semaphoring arms, there was an evil monumentality that made the dancer seem to grow taller and taller, stronger and stronger, as the dance progressed. And yet, at the very end, the winged relevés returned to remind one that Sybil Shearer's dancing remains unconfined by costume or content. It is in its essence a freely pastoral utterance.

The music, all of it apt though reasonably conventional, was beautifully played by Jeanne Panot. Lighting supervisor, Helen Morrison, foresook her usual chromatic scale for straight white.

Hurtado de Cordoba
and his Ballet Espanol
October 10 through 23, 1954
Forty-Eighth Street Theatre

The principal impression created by Hurtado de Cordoba and his Ballet Español was one of excess — of too many ruffles, too many sequins, and too much surface energy. These excesses came, probably, from an effort to please — to give the public an evening of lively entertainment. But liveliness can be tiring when it has no true roots. And Mr. de Cordoba's conception of Spanish dance is as yet rootless.

As a performer, he has magnetism, strength, and verve. And sometimes, as in the Flamenco solos, he shows genuine temperament. But the deep elegance and formality of Spanish dance have been sidestepped in favor of activity for its own sake. Especially in Mr. de Cordoba's group works one had the feeling that the over-all shape of the dances was constantly being broken by entrances, exits, and promenading.

Like most alert young theatre people, Mr. de Cordoba "picks up" influences very easily. But he has not yet learned to sift and evaluate these influences and subject them to a basic esthetic context. For example, in the realm of decor, his backdrop of massed heads for *Cafe de Chinitas* and his wagon wheel motif for *Tiempos Flamencos* were strongly reminiscent of Clavé's decorations for the Roland Petit company. The standards of popular entertainment dictated his choice of well padded female dancers whose buxom charms outweighed their dance training. (Luckily they had a sweet enthusiasm that somewhat compensated for their indifferent technique.) And the Argentinita-created "Bolero" used by the Greco company probably served as inspiration for Mr. de Cordoba's *España*, a parade of regional dances and costumes.

It is indeed unfortunate that Hurtado de Cordoba is so strongly motivated by what he thinks an audience wants and likes, rather than by a deep conviction about Spanish dance. For despite his very real talent, he will have no direction in which to grow.

The small orchestra led by James Leon was strictly of the last minute variety. Mr. de Cordoba's lively company consisted of Maria de Alba, Beatriz Trumillo, Dorita Burgos, Elci Gallego, Lydia Rico, Djennana Lorca, Jesus Sevilla, Luis de Caceres, Carlos Ramos, and Ricardo Modrego.

Tao Strong and Company
October 24, 1954
Hunter Playhouse

Now that Tao Strong can be classed as a fairly experienced choreographer in the concert field (she has had several programs entirely of her own works), one begins to look for a trend or direction in her creative output.

True, Miss Strong has grown in technical range and stage presence since her days as a member of the Jean Erdman Company. There is about her dancing and her choreography a forthright athletic quality and a fine sense of spring. But it still lacks the deep emotional conviction that gives impulse and magic to dance . . . and that clears the way for artistic growth.

Of her three new works, *Under the Sea Wind* (Carl Sitton) was the most effective because its emphasis was legitimately upon form, rather than feeling. And Miss Strong is developing a disciplined sense of form. She used her dancers to evoke movement qualities and moods of the sea. Her male dancers (Elzy Faulk, Peter de Mayo, and Don Redlich) were the elements of solidity and force, while Miss Strong and Ann Needham contributed the qualities of swirl and flux.

In *Sonnets* (Julian Stein) and *The Final Prize* (libretto by Jay Williams; music by Julian Stein) Miss Strong tackled the tantalizing problem of joining words with dance. In the first work, soloist Ann Needham recited two Shakespearean love sonnets while dashing and leaping about the stage. And in *The Final Prize*, Miss Needham writhed and cringed as singer Leon Lishner recounted the seduction scene from *Rain*. Despite the fact that Miss Needham is a physically powerful, dramatically concentrated dancer, the choreographic structure tended merely to embroider the specific imagery of the words. This condition again stemmed from the fact that the dance was dependent upon the words rather than sharing a common emotional base.

THE END

VOLUME XXIX NO. 1 JAN., 1955
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On the cover...

"Charleston!" — magic word of the boisterous Twenties — now in revival on the dance floor and on the stage. As a champagne toast to the New Year, photographer Zachary Freyman photographs the Charleston as it is danced in the current Broadway hit, "The Boy Friend." And author Thyra Samter Winslow reminisces about the Charleston then and now on pages 26-33.

coming...

Tudor Ballets in Japan

Like a trip to Japan to see them at first hand — this splendid visual report on Antony Tudor's "Lilac Garden" and his new work, "Le Bar au Can-Can" as performed by Nora Kaye and the Komaki Ballet of Tokyo.

Looking Back

Caird Leslie reminisces about the days when Italian and Russian ballet teaching methods were first being introduced into this country.

German Teacher in America

Margret Dietz, disciple of Mary Wigman, chats with author Selma Jeanne Cohen about some of the oft-forgotten basic reasons for modern dance.

Surprise

Be sure to watch for DANCE Magazine's exciting surprise — to be announced in the February issue.

AT HOME WITH MIA SLAVENSKA

BY JACK SCHNOOR

"I don't feel right, physically or emotionally, unless I'm on stage," said Mia Slavenska. "It stands to reason. I started so early, at four years of age, with at least five hours of practice every day and a performance every night.

"It's very early to start, four years, I missed childhood altogether. A lot of other things, too. Still, the dancing became part of me. I couldn't live without it now.

"This season it's like returning home again, being at the Metropolitan Opera." Miss Slavenska was speaking of her engagement as Prima Ballerina of New York's great opera house. "My very first performance was as Cio-Cio-San's baby in *Madame Butterfly* at the Zagreb Opera House. I was three."

Mia Slavenska's assignment at the Met includes solos in the ballet interludes of operas like *Aida*, *Manon*, *La Gioconda*, and *Die Fledermaus*. But the most exciting assignment of her first Metropolitan Opera season is the tempestuous heroine of a brand-new three-quarter hour dramatic ballet created by Zachary Solov, the Met's talented young choreographer. Called *Vittorio*, the ballet is in itself something of an event. For it is the first full-length dance work to be performed at the Metropolitan in many years. And it marks Mr. Solov's return to dancing. *Vittorio* was premiered on December 15 and shared the program with the opera *Salome*.

Over the years, critical acclaim has placed Miss Slavenska in the first rank of living ballerinas. Yet she has managed to avoid the monastic existence of most ballerinas and to achieve a life of satisfying domesticity. She lives with her husband, Dr. Kurt Neumann, and her seven-year-old daughter, Maria, in an attractive bungalow in Demarest, New Jersey.

It is obvious that her family and home mean a great deal to her. "This is really the first home I can remember," she said. "I have been constantly on the move since I began dancing professionally. When the real estate man first showed us through this house, he must have thought I was crazy. I was saying, 'We can knock out a wall here — build a partition there . . .' but as you see, we did make the place a lot more livable."

The room in which we chatted was very comfortable — polished

wood gleaming in the warm lamplight, colorful Mexican baskets, low couches. Like the rest of the house, it was not furnished in any deliberate style, but with bookcases and tables the Neumanns have made themselves; or with pieces they have picked up in their travels.

"I don't believe in decorating in any planned motif," said my hostess. "I believe if you just put in the things you truly like, they go together somehow."

In the cellar is a panelled room which includes a fully equipped kitchen, fireplace, and bar. Stone stairs go to the yard where, in warm weather the family cooks on an outdoor grill and dines in the shade of a pleasant grape arbor.

In the back of the house is a small sewing room where Slavenska makes many of her own and Maria's clothes. And this too, is something of an accomplishment. For it took her a long time to realize she could actually perform domestic tasks. "I was brought up a . . . a . . . specialist. Nothing but dancing and music as though I'd never have to do anything else in this world! Can you imagine deliberately making a person helpless to sew on a button, or cook a meal, or put in a fuse?" Her expression was incredulous. "Well, the result — I was helpless for all practical purposes until we took this house. And one day I said to myself, 'Listen here . . . ' and started trying to do everything — anything — and you have no idea how pleased I was to find I *could* do almost anything I tried."

"I like gardening and doing manual work. And sometimes I'm afraid I choose these jobs just because they're easier than the things I should be doing. A while ago, for instance, I should have started practicing. Instead," pointing to a ladder against the house, "it seemed necessary that I paint the side of the house. But doing physical work does help keep me in condition." She looked down disapprovingly at her shapely figure, " . . . as much as anything can. I don't have the true dancer's body, you know. It was a bad day for me when I discovered that I have too much — too much curves. Ideally a dancer should have as little body as possible," she explained, "just arms and legs connecting. But sometimes the body that is strongest, looks the worst but dances the best."

Often as she spoke, her lids were lowered, eyebrows raised, and wry lines slanted down the corners of her mouth. Slavenska's face is pale, formed

(over)

Top left: On vacation with husband, Dr. Kurt Neumann. Left: Slavenska, as she appears at the Met in Vittorio. Right: Little Maria Neumann (who is now seven) entertains her mother and friends at a birthday party.

in flat planes, with broad-lidded Oriental-looking eyes. It is a face difficult to visualize after one leaves her. The memory is rather having seen a variety of faces, so strongly do her moods mould her features. But generally her manner is very still, her expression impassive until some thought or response causes a sudden gesture or a sharp, boyish laugh.

Slavenska's real name is Curok. She uses Slavenska professionally: It means "The Slav." She is now only in her middle thirties, but when her thoughts go back to the city of Slavonski-Brod in Yugoslavia, where she was born, her childhood seems much longer ago — and further away.

It is difficult now to picture Slavenska as having been a sickly child. But it was this weakness in infancy that led to her career. She had been a premature baby. And when she was four, a doctor prescribed dancing lessons for strength. Her father opposed this from the start, and it was only because of her health that he gave his permission. It was his dream that Mia become an actress.

The evening of her debut proved to be a triumph. The audience at the opera house bravoed the little girl until they were hoarse. The great actor, Rajic, hurried to her dressing room after the performance and carried her on his shoulders through the mobs that surrounded the theatre. After that day, the father never objected to his daughter's dancing. And from that day, what little normal childhood she had, completely vanished. It was practice all the time. Any letup, and down would come the switch.

In addition to her dancing, Mia became an honor pupil in piano at the Academy of Music. And she was tutored in basic subjects. There was no time for playmates, and neither she nor her mother saw very much of her father.

By the time she was nine, two ballets, in which the child's part was the lead, had been written for her. At the age of eleven she was in Vienna studying ballet with Godlevsky and modern dance with Gertrude Kraus. At twelve she gave her first solo recital with a partner, dancing in Sarajevo. At fourteen she returned to Paris for study with Egorova, Preobra-

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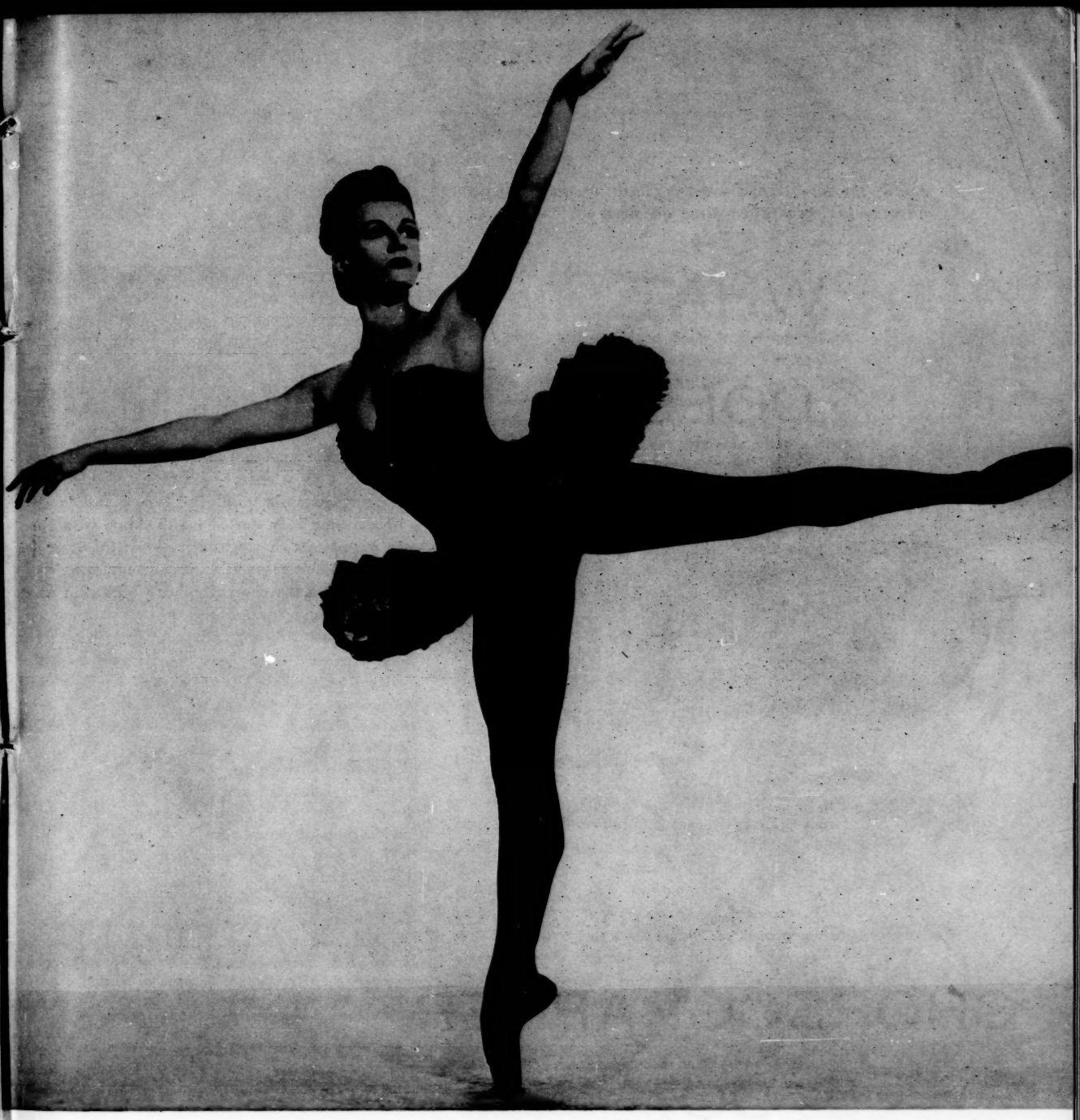
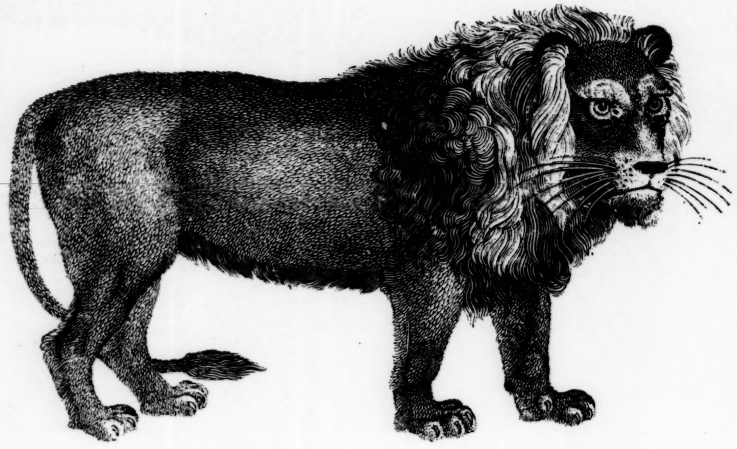
Above: Mia Slavenska was already a busy professional dancer at the age of four. Right: As she appeared in the Black Swan Pas de Deux with Ballet Russe de Monte Carlo.



one of the busiest and most versatile of dance directors answers his own provocative question

WHAT DOES A CHOREOGRAPHER DO?



BY RICHARD BARSTOW

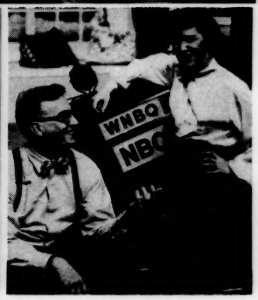
The young lady had just seen the circus. She came backstage and we met. "Oh, Mr. Barstow . . . I really love your geography! . . . I think you are a wonderful geographer."

Who can blame the young lady? I myself was a choreographer for quite some time before I realized what it meant. At first, rather ingenuously, I thought that one simply had to know how to construct a dance number, work out patterns and steps, create and teach them — and that would make me a choreographer. But I've learned better.

The young lady started me thinking. How does one recognize a choreographer — what does he do — what are his responsibilities? In my experience I've found that a choreographer working in what is known as the commercial field, must know the fundamentals for *all* the departments involved in a production — the book — the music — the lyrics — the sets — the style and temperaments of the stars — the lighting — the wardrobe — what the director wants — the cameras — the levels of dance action — how far to go in any direction — the billing — the agent — the co-workers — the staff and crew — and, in addition, he must have a thorough background in all styles and periods of dance.

What makes a choreographer? When is he actually working at his trade?

In the movies for instance, most dancing is now part of the plot and deals with the emotions, with the acting and story line. In *A Star Is Born*, which stars Judy Garland, and which I choreographed,



Sawdust, ice, or celluloid, they're all in the choreographic life of the Barstows. From top to bottom: The General Motors Motorama, which the Barstows choreographed, produced, directed, staged and wrote; Richard Barstow and ice-skater Belita discuss the show he staged for her last season in London; Richard Barstow and Judy Garland at work on the Warner Bros. Cinemascope film, "A Star is Born"; Edith Barstow and Dave Garroway go over one of the early Garroway shows, which were among the most creative on TV.

I directed a twenty-minute long sequence called "Born in a Trunk" where Judy tells the story of growing up in the theatre. I was also called on to check the music — write some strains myself to fit the action I wanted — okay the sets — confer on the dance-ability of the wardrobe — do research on the era and phases of show business we were depicting — and I was very fortunate in being given the opportunity to direct camera for this great star. Who can say at what point I was being a choreographer in the academic sense?

I know of no other vocation that has reached out and advanced so much in these past few years. Great talents like those of Agnes De Mille, Jerome Robbins and Michael Kidd are always striving for new things — new devices in presentation, and they are a constant challenge. In addition, there is the growing acceptance by the public of the appeal of rhythm and stylization through movement. And so all sorts of things are being "choreographed" for the first time, and ways must be created to handle them.

There are many differences in the construction of dance numbers for different media and subject materials. In constructing a dance number for the Ringling Brothers Barnum and Bailey Circus, my problems are quite dissimilar from those which occur on television shows or for an intimate revue like *New Faces* or on the other hand, for Cecil B. De Mille's *The Greatest Show on Earth*. With the circus, for instance, I have gradually added more and more dancing and rhythmic movement.

(over)

In the old days the clowns and various performers just walked around the track showing off pretty costumes in what we call the "Spec". Now, in my seventh year as director, everyone dances, including the animals. For 1955 I am having fifty elephants synchronize their steps and movements with sixty dancing girls. (In the De Mille film, I put maracas on the hoofs of Rosy, the horse, and had her do a rumba.) I have combined the greatest high-wire artist with the juggler on the ground. The fire eater dances along with the girl who spins by her teeth. "Which is my left foot?", she says. . . . When are you a choreographer?

Richard and Edith Barstow rehearse with a member of the corps for the Ringling Bros. Barnum & Bailey Circus.

One of the most challenging of my efforts is producing, directing, writing and doing the choreography for *Motorama*, the General Motors show. This year will be the third year that Edith and I have been doing this production which we enjoy so much because, thanks to Mr. Harlow Curtis, we are given the opportunity to let our imaginations have full play in order to present the GM motor cars. These new industrial shows have to be very carefully worked out. One must know and understand the product and relate all entertainment to selling the car. It is important here more than ever to use good taste in the selection of performers and materials, realizing that the men who have built a great business have put into it a lifetime of integrity, quality of product and good will. One must believe in them and what they sell or else the show has no heart.

In 1953 we used the advance of engineering as our Motorama theme. In 1954 we used an animated UPA cartoon, choreographed by us, on a screen above and duplicated its action on the stage below with live dancers. In one section we had an American hoe-down or square dance, with the motor car going back and forth and turning just like the dance action. For the 1955 edition, we have elaborate plans for — oh, I'm sorry I can't tell, but we hope it will be beautiful, as well as helpful in introducing the latest handsome GM models.

Did somebody ask what a choreographer does?

La Scala, Milan — birthplace of many great ballet dancers.

A tribute to the lovely Italian ballerina, Cia Fornaroli (1888-1954)

BY VINCENZO CELLI

Serata D'Onore*

*In many continental opera houses and state theatres it was, and is, the tradition to organize special evenings of tribute (or "Serata d'Onore") for particularly beloved performers. These were not benefits but gala ways of honoring the performers.

There lay the graceful, the lovely Cia Fornaroli. A crystal vase of zinnias stood on either side of her (zinnias — the flowers that herald the death of summer). Clad in a coral colored dress, her arms crossed on her breast, she was reminiscent of a ballet lithograph by Chalon.

Cia Fornaroli Toscanini had passed away during the night of August 30th. The family had telephoned me in Manhattan in the early morning and I rushed to the Toscanini home in Riverdale, where I was greeted by La Cia's son Walfredo, her sister Lena, sister-in-law Wanda Horowitz and finally by her husband Walter. All burst into uncontrollable tears. My appearance opened a chapter of days gone by — a chapter we all knew by memory and did not wish ever to forget.

The most celebrated Italian ballerina of the early twentieth century, perhaps the most beautiful dancer ever to come from the La Scala School, lay there in that pleasant room, her body inanimate, the voice, so musical, stilled for eternity.

Enormous wreaths were carried in: one from the Italian Ambassador, one from David Sarnoff, another from Toscanini, and one from Horowitz, until the room was inundated with flowers, appearing so quickly, just as they might have on stage after a gala performance. Walter Toscanini, grief in his voice, whispered, "For you, Cia — for your Serata D'Onore (in your honor)." Sadly I added, "Serata d'Addio (in honor of your farewell performance)." In tears the five of us were united with the transfigured soul of Cia. Her husband, her son, her sister, her sister-in-law and her former dancing partner — we were all present at the farewell performance, just as we had been on many memorable occasions in the theatre. Flowers kept appearing in profusion. Nothing remained but memory; memory that knows not death. With my eyes closed, I relived her life — the life of a ballerina, and as the thoughts swept across my mind, the silent room became eloquent with remembrance.

Little Cia, born in Milan, was taken to the La Scala Ballet Academy to enroll as an aspirant of Terpsichore. Her formal education and ballet training were there, in the great theatre where, for hundreds of years, thousands of little girls have dedicated themselves to a great and noble art. I thought of what she had told me about her progress under Coppini, Beretta and Grassi Her first stage appearances were in scenes of operas that required the presence of children — like the Blackamoors in *Aida*. Soon she was a member of the corps de ballet, then a soloist in the historic theatre. Not unlike many another ambitious hard-working child in some ways, this

(*continued on page* 71)

Left: Cia Fornaroli and her partner Vincenzo Celli, in "Cupid in Schonbrunn", produced at the Vienna Volksoper in 1924.

Below: The partners in "Old Milan", La Scala, 1927.

a well-known author examines the revival of the dances of the tinzled twenties

THE **CHARLESTON** THIRTY YEARS AFTER

BY THYRA SAMTER WINSLOW

Photos by Zachary Freyman

The Young People were dancing animatedly in the living room, the girls' hair flying — reversing the fashions of only a few years ago, it's the older women who have the shorn locks now. A syncopated record beat out an accompanying rhythm.

The stomping, the kicks, even the steps seemed familiar.

"What on Earth - -" I began.

"It's a new dance," one of the less engrossed of the Young People volunteered. "It's in a new show, and we saw it on the Ed Sullivan TV program."

"It really isn't new," added another of the group. "I mean it's ages and ages old. You probably never heard of it, though."

"It's in that new musical show from England written by a fellow who is just a kid, they say, though, it's supposed to be a show of the Nineties. It's a scream! Did you see it?" the girl with the longest hair asked.

"Yes, I saw it," I said.

"Then you saw the dance. Did you ever hear of it? It's called *The Charleston*. It goes something like this!" The Young People resumed their stomping.

(continued on page 29)

The photos on this and the following pages are of Ann Wakefield and Bob Scheerer (Charleston) and Dilys Lay and Buddy Schwab (Black Bottom), all leading members of the current Broadway hit, "The Boy Friend." In both couples the girls are English, the boys American. Choreographer for the show is Englishman John Heawood.

THE CHARLESTON

more likely from New Orleans than Charleston . . . acrobatic and gay . . . the rage of the Twenties.

The Charleston

Irrepressible gaiety is as important as the steps themselves in dancing the Charleston...

BLACK BOTTOM
its name comes from the muddy banks of the Mississippi.

"You mean like this?" I asked. And I went into a routine I hadn't thought of in a long long time. I'd aged during the years. But so had the Charleston. We had both become a bit creaky in the joints, a bit of a burlesque of our original sprightliness, a bit stylized.

The Young People applauded. But I knew full well that their applause was more polite than enthusiastic, more patronizing than approving. Our Young People, like all young people, want to learn from the past, but they prefer, as we preferred when we were young, to learn from a past that has received a patina of time, a reverence and veneration and respect that comes from authority and authentic acceptance and public proclaim.

I left the Young People to the jazz accompaniment of their own version of the Charleston. And my mind leaped back to the times I had danced the Charleston both at parties and when I'd been in the chorus and even rose to being a featured dancer in a road show out of Chicago. The Charleston and I were both very young then.

Although the Charleston has emerged as fresh these days — or even fresher than it was so long ago, its history is clouded over with mystery, which might even be interpreted as romance. No one seems to know exactly how it started nor even how it grew.

Jazz, certainly, was the legitimate father of the Charleston. Its mother may have been prohibition; or perhaps one of the earlier versions of the unconventional dances of the period, the Black Bottom or the Turkey Trot. Certainly, no name dancers are responsible for it. It grew out of true American folk music and dancing, even if these dances were

(over)

of the ballroom and the stage, instead of more rural gyrations, where true folk dancing is supposed to originate. Certainly the Castles, dancing circa 1914, can be absolved completely. Their elegant and refined and restrained numbers were confined to pretty versions of such dances as the tango, leaving out all more vulgar inventions.

Jazz reached its first popularity during the early twenties—ragtime or syncopated music, played by very loud and very enthusiastic groups of musicians, on clangy and, to the uninitiated, tinny instruments. Jazz certainly originated in New Orleans, though both its name and origin are uncertain. So many authorities claim to know all about its beginnings, that your guess is as good as mine, or maybe even a bit better. Certainly there is no doubt that it was loud, exciting and gaudy.

There are those who say jazz came from Africa, brought here by the Negroes. Others say it started right in New Orleans and originated from the "hurry" of the Creole. Others claim far off Arabia as its origin and say that the very name, "jazz", is Arabic. One of the more logical explanations is that it was originally called jazz because of Charles ("Chazz") Alexander, a singer from Vicksburg. His professional name was Chazz Alexander, but this was shortened to Chazz. When he sang his admirers are said to have called out "Come on Chazz!", and then "Come on, Jazz". It's one more possibility. Take your choice.

CASTLE WALK
Irene and Vernon Castle charmed a generation with their graceful innovations.

The jazz age, in the early Twenties, was the spirit of gaiety, an unconventional gaiety that was a long step from the Victorian era that had preceded it. The jazz age was a period of dissipation in a boom period that followed World War 1.

One of the earliest of the jazz orchestras to emerge from New Orleans was Bert Kelley's Jazz Band, already a success in Chicago in 1916. The first of the jazzy dances had long been popular by that time — the Turkey Trot gained popularity in 1912.

(*continued on page* 32)

George White and Minerva Coverdale danced the Turkey Trot in 1912, well over forty years ago. They danced it— the real forerunner of the Charleston—in vaudeville, in restaurants and in musical shows. George White didn't invent the Turkey Trot, nor the Charleston nor the Black

Bottom, but he had such a keen eye for the future and introduced the new dances so quickly that a lot of folks believed, and still do, that he could claim ownership to all three.

Ann Pennington danced the Black Bottom in *The George White Scandals of* 1926. By that time it was already a well-known, violent and acrobatic dance, also of Negro origin. Its title came from the deposits of black soil on the banks of the Mississippi, a title never disputed by those who know about such things. Only the uninitiated gave it a more vulgar origin.

As for the Charleston, there appears to have been a sort of spontaneous combustion in October of 1923, which whisked it onto the New York stage. One version appears in *Down Memory Lane*, the Arthur Murray-sponsored picture book of social dancing written by Sylvia Dannett and Frank Rachel and currently being released by Greenberg. We quote:

"In October, 1923, on the stage of the New Amsterdam Theatre, the Ziegfield Follies introduced a dance which truly expressed the feverish restlessness of the era . . .

It happened while Ned Wayburn was rehearsing the new edition of the Ziegfield Follies. Sissle and Blake, authors and composers of *Shuffle Along*, the first of a great number of Negro musicals to hit Broadway, brought a young colored boy to see the director. The boy executed what later became the best-known, characteristic step of the Charleston, and Wayburn knew a stage hit when he saw one. He used this step as the foundation and developed a new dance, for which Sissle and Blake wrote the music.

The dancing teachers recognized the possibilities of a ballroom hit in the stage performance, modified it and combined the 'winging and lifting' steps of the Charleston with the fox trot walk and the two-step. " . . . Before long everybody was kicking and swinging and hoarsely shouting: "Charleston-n-n . . . Charleston-n-n-n . . ."

On the other hand, we know that that solid showman George White was the producer of *Running Wild*, an all-Negro show, which opened October 30, 1923, ten days after the Follies. Authors Miller and Lyles, who hailed from New Orleans, and Adelaide Hall, who danced it, can certainly take their share of credit for making the Charleston popular.

In 1927, Lawrence Schwab produced G. B. Da Silva's and Roy Henderson's *Good News*. Zelma O'Neill sang and danced "The Varsity Drag," and brought new popularity to the Charleston. Dozens of other dancers of the Twenties put their versions of the Charleston into their acts.

The Charleston was a natural outcome of the times. It may have started in Charleston, who knows how long ago, but it came North, probably by way of New Orleans, in time for bootlegging, racketeering, gangsters and speakeasies.

The Eighteenth Amendment to the Constitution, putting a national legal curb on the sale of intoxicating liquor, was put through in 1918. Prohibition, as we all know only too well, now, didn't prohibit anything except conventional behavior. The Charleston became popular in a time of petting parties, short skirts, bobbed hair, speakeasies, a new freedom of behavior. We were naive, unsophisticated, uninhibited. People drank too much because liquor was supposedly forbidden. They drank unspeakable drinks in speakeasies because good liquor in quiet restaurants or even in the home was forbidden. It became exciting to drink — and to drink in speakeasies; and the dances of that period, with The Charleston in the lead, reflected the same rebellious spirit. Everyone knew a bootlegger who would deliver good stuff. Everyone carried cards that would enable the bearer to knock on a mysterious little front door and be admitted after a searching glance through a one-way "door-detective," to everything from dark little speakeasies to brilliantly lighted madeover mansions. Everyone who had any spirit at all could dance the Charleston — and put heart into it, too. The Charleston represented the same naive wish for freedom that took hold of the Young People when the freedom to buy drinks when and where they wanted was taken away. By 1933, when the Twenty-first Amendment to the Constitution repealed the 18th Amendment, the Charleston was already on its way out—for that generation, at any rate.

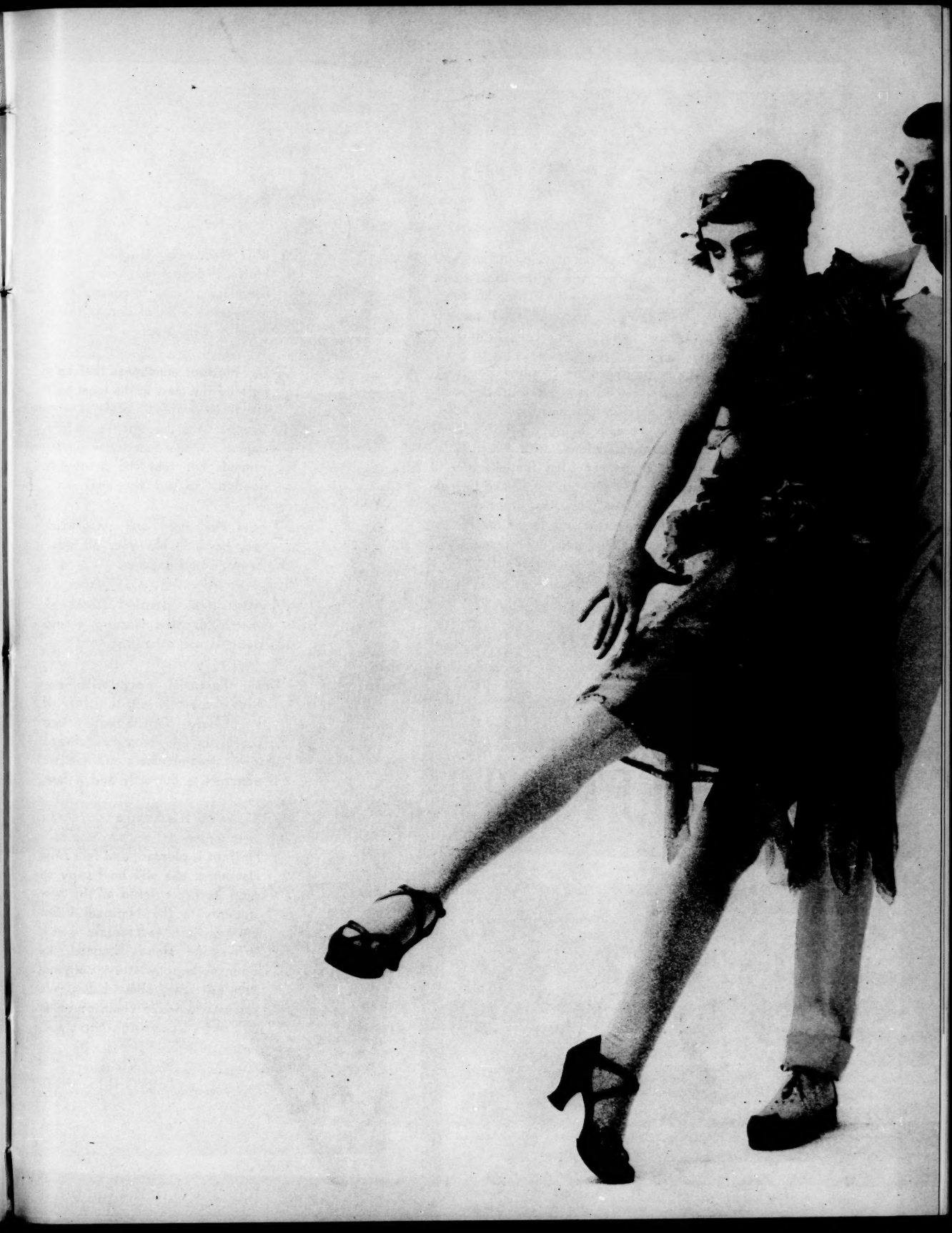
Repeal and the privilege of drinking when you wanted a drink brought on a new sobriety. Even the dances became more restrained. And the Charleston, having run its course, disappeared for a while.

A young Englishman who wasn't even born when the Charleston was new, who knew nothing about American customs or prohibition or the jazz age,

(*continued on page* 69)

THE TANGO

The Tango that the Castles did had six basic steps. Wrote Vernon Castle in 1914, *"Personally I believe that the Tango and the Maxixe Brésilienne are the dances of tomorrow."*



A hard-working teacher, her novice students and Mr. Hotfoot, studio owner who spurs the former on by his mean practicality—these are the characters in *Ballet-Oop,* a gay seven and a half minute *UPA* cartoon now being released by Columbia Pictures.

The short was produced by Stephen Bosustow and directed by Robert Cannon, who did the same for the well-known *Gerald McBoing-Boing. Ballet-Oop* is technically correct in every detail—especially in its ballet terminology, with which it is generous—thanks to dancer Olga Lunick, who is listed as choreographer. Though we'll have to look askance at Mr. Hotfoot's ideas, we must say we had a delightful time watching the film. It's so nice that ballet has finally come to be considered sufficiently "lowbrow" to be material for a movie cartoon.

a happy little UPA satire

BALLET-OOP!

1 Miss Placement, teacher at the Hotfoot School of Ballet, tells her class of four beginners that to become a ballet dancer takes years of hard work.

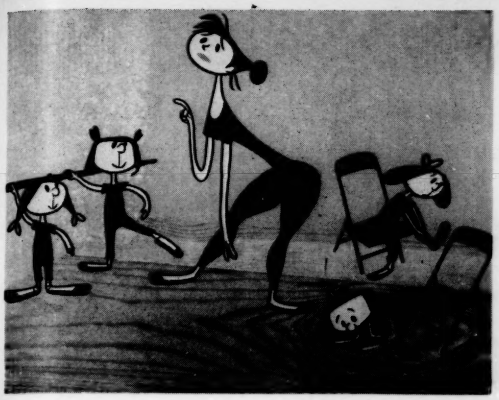
2 Mr. Hotfoot announces that he's entered the class in the local ballet festival three weeks away. Despite Miss Placement's violent objections, she accedes when he reminds her that the money is needed "to put the heat on."

3 Miss Placement and class work very hard. "I like your altitude, Tanya," says teacher.

4 After three frenzied weeks of practising, Miss Placement and students are exhausted.

5 But the ballet presentation is a huge success. It tells the story of a Hungry Grasshopper who breaks up the romance between lovely Appleblossom and her two admirers, a Butterfly and a Bee.

6 Fourteen hundred students swamp the school as a result. Hotfoot is pleased, and tells Miss Placement she will be happy to know he has entered all the new students in the National Ballet Festival just two weeks away. While she stands stunned, he bounces happily away, gurgling, "I'm just crazy about ballet. We open up a whole chain of ballet . . . oop . . . oop . . . oop . . . "



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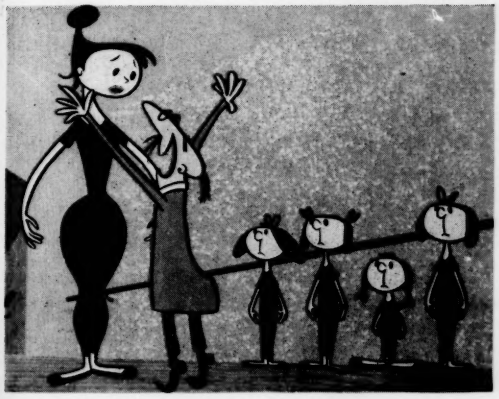

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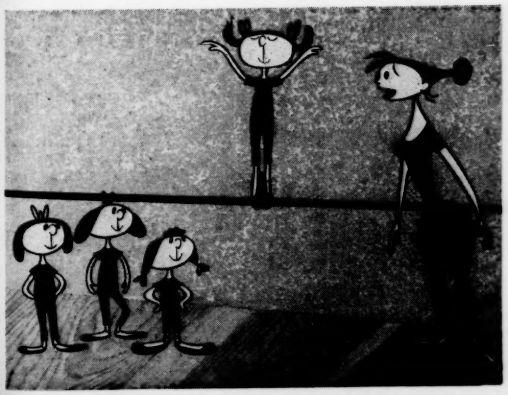

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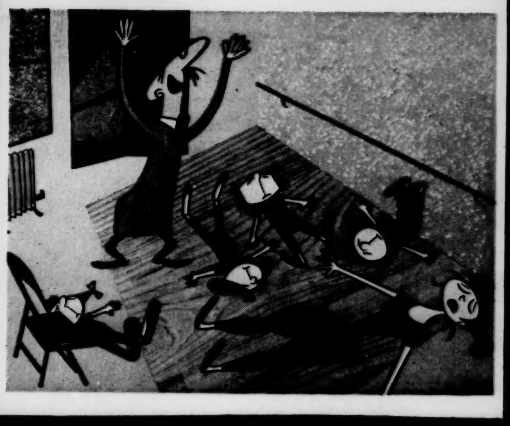

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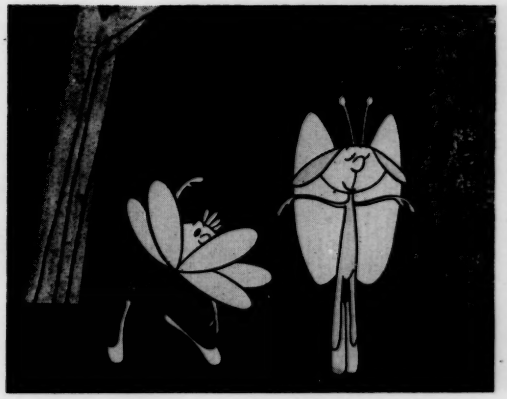

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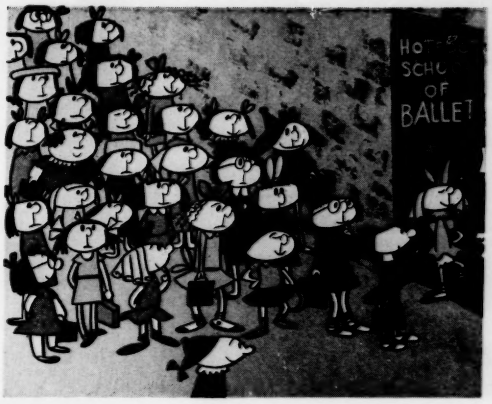

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BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

ROBERT BARNETT

"Bobby" was born and raised on a farm in the town of Okanogan, Washington. His earliest encounter with dancing was studying tap with a local teacher. During his high school days, he appeared in many plays put on by the dramatic society; he also was drum major and cheer leader for the school. Career-wise, he embarked on an arts course, for his ambition at that time was to be a fashion designer of women's clothes.

He saw his first ballet performance in Seattle, where the touring Original Ballet Russe played an engagement. He was greatly impressed, particularly by the dancing of Igor Youskevitch in *Les Sylphides*. Five years later, he saw The Ballet Theatre perform in Los Angeles. Very interested, he considered the possibility of studying ballet. However, having heard of the long period of preparation required in training for a career in ballet, he didn't pursue this course for he knew he would soon be in the service of the United States.

He entered the Navy in 1943, and was stationed in California prior to being shipped to Japan, where his post was "Radio Tokyo." An army liaison unit was casting a G.I. version of the B'way musical *Follow The Girls* and locally stationed servicemen were requested to apply. Bobby auditioned and was cast in the show, which toured the naval bases in the Japan area. In Tokyo, the show played the Ernie Pyle Theatre and Bobby's dancing was so impressive that the army captain in charge of the theatre's activities requested that Bobby be permitted to remain and dance in future performances. This he did for four months, appearing in a different program every two weeks. While Bobby was appearing here, Mashiro Ito, a well known local dance teacher who had a small ballet company of his own, staged some of the performances in which Bobby participated. It was Mr. Ito who urged Bobby to study ballet seriously.

He was discharged from the Navy in 1946, and came to Los Angeles where he studied with Madame Nijinska for a year and a half under the G.I. Bill. In 1948, he was engaged by the Original Ballet Russe, then under the supervision of David Lichine, and with the company, toured Spanish Morocco, Spain and Portugal for eight months. When the tour ended he went to Paris for just a month and took daily classes with Madame Egorova. He claims that even in so short a period of time, he learned and progressed a great deal. He returned to the United States in 1949, and that summer appeared with the St. Louis Municipal Opera doing both tap and ballet. Then to New York and an audition for the New York City Ballet Company, which he joined in the spring of 1950.

Since joining this company he has been studying at the School of American Ballet. Starting in the corps de ballet, he has worked diligently. He now has important solo roles in *Picnic at Tintagel, Illuminations, Filling Station* and *Age of Anxiety*, each of which he does with imagination and ebullience. A strong feeling for characterization and a clear and vivid intensity of movement make him noticeable to the general audience and to the connoisseur.

FOLK DANCE FLOURISHES IN CALIFORNIA!

BY LISA LEKIS

Robert H. Chevalier

The Walnut Creek Dancers of Richmond, California.

It was a Sunday afternoon about fifteen years ago. Our folk dance group, after months of preparation, was about to perform the first exhibition of the Jarabe Tapatío to be seen at a folk dance festival in California. We had succeeded in persuading ten couples to learn the dance, and although our costumes were far from perfect, there was a spot of red and green here and there to give the idea of Mexico. And the event was a great success! The festival attracted at least a hundred and fifty people, who participated in about fifteen dances.

In the spring of 1954 I returned to California after many years spent in Latin America. I had, of course, read about the many activities of the folk dancers in California, but it was not until I stood in a football stadium and watched more than 5,000 costumed dancers whirl through the measures of more than 40 dances that I realized the significance of a movement I had seen begun so long ago.

It was not only the contrast in numbers of dancers that impressed me — it was the people themselves. None of the groups were made up of professional dancers — nor were they all young. The thousands of dancers crowding the floor ranged easily from sixteen to sixty in age. Some danced better than others, but all knew the dances they were doing. The pleasure and enjoyment of the dancers were reflected in the faces of the many spectators, many of whom had travelled miles to see the exhibitions and watch the general dancing.

Many questions occurred to me, but most important was "who." Who were all these people, and why were they there?

Back in 1935 a small group of dancers was organized in San Francisco by a talented young Chinese known simply as Chang. The group took his name as identification and today continues to be one of the most advanced groups in the state. But although the membership of the original group was extremely varied in type, nationality and background, they had a love of dance in common, and in most cases, a rather extensive dance background. The interests of the group included nearly every form of international folk dance, but nearly all were at least semi-professional dancers and were taught by a very fine professional, Virgil Morton, who is today one of California's best folk dance teachers.

Obviously, such a mass movement as exists in 1954 is a far different thing from the small specialized group which existed in 1935. The answers to my question of "who" proved to be as varied as the people themselves. Many of the folk dancers were teachers — in grade schools, high schools and universities. Many began folk dance because their school boards asked them to include the subject in the school curriculum. What at first was a duty became to them an absorbing interest, and the teachers have given a great deal of their enthusiasm to their classes.

Here are some of the comments made by the teachers:

"I feel that teaching folk dance on an international basis results in greater interest in purely academic work."

"Physical education classes are no longer just a matter of calisthenics but are a means of learning other ways of life through the international language of dance and music."

"I am not a particularly good dancer and I certainly never thought I would ever teach dance, but I don't believe folk dancers have to be technical experts."

"Folk dance is essentially a 'dance of the people' and general participation is more important than individual skill. I use folk dance to teach children how to work and play together."

"I think that establishing an interest in dance and acquiring the ability to translate basic rhythms into movement will be lasting factors in the lives of my pupils."

"The introduction of folk dance has solved many of my problems of discipline in my classes. The children love it."

I remember particularly a remark made by one rather middle aged teacher who, I am sure, spoke for many when she said, "I always loved to dance, but I had neither outstanding talent nor the opportunity for study. I always felt that dance was an art reserved for a fortunate few. Now I know

that dance can and should be for everyone, not just as a spectator but as a participant. If I can teach my pupils only that much, I will have added to the richness of their lives."

Then there are the recreation leaders. To them folk dance has been a primary answer to the problem of group participation. For a long time public recreational activities were based upon individual skills in team sports. Folk dance has enabled group specialists to bridge the gap of age, economic and cultural differences, to sponsor an activity with an unlimited variety and appeal to nearly everyone.

To the professional dancer, folk dance is becoming more and more of an inspiration. Dance based on folk and ethnic themes has become increasingly popular, and more elaborate choreographies using folk patterns are taking an important place in many dance studios.

Folk dance is on all levels. It can be extremely easy, so simple that some forms of it can be used for even first grade children. On the other hand, it can be spectacular and difficult, as in various forms of Spanish or Russian dance. And while dance training in ballet or modern dance techniques always makes a better dancer, it is a painful fact that not every student has the talent or perseverance to become really adept in either field. But folk dance, because of its wide diversity, offers an unexcelled variety of material for use in the contemporary dance studio. Relatively few dance pupils will ever become professional dancers, but all are capable of learning folk dance at some level, and of learning, through it, a greater appreciation of dance as an art.

For dance teachers, folk themes provide the opportunities to offer authentic background material to their pupils and one of the easiest methods to get pupils to imagine themselves as other personalities. Children can readily imagine themselves to be Russian, Mexican, German or Spanish for the moment while they are dancing. Dance teachers who have profited the most from the folk dance movement are those who have picked up the available background material to use in their presentation of a new dance. And the present day folk dance movement offers this opportunity to all.

But school teachers, recreational leaders and dance teachers obviously have a specialized interest. What of the others? One answer responds for all, "I dance because I love to dance; because I have always wanted to dance; because this is my opportunity to dance even though I have no particular knowledge nor any special talent." And the result? No ballet, no dance concert, no special dance exhibition can be given in California without a full quota of folk dancers in the audience. From participation in a mass activity, folk dancers have come to love, admire and appreciate all forms of dance.

My second question was "how". How did such a relatively small activity grow to include thousands? The answer seems to be in the nature of the activity itself. One person learned and taught another. From a small nucleus, more groups were organized; leaders arose in the new groups to form clubs of their own. Finally the time came for all those groups to join together in order to unify and stabilize the program. And the California Federation of Folk Dance was formed.

From a small beginning, the Federation has grown to include both northern and southern divisions, the northern serving groups in the San Francisco, Sacramento, Fresno area, and the southern organized for Los Angeles and San Diego districts. There are three hundred and fifty clubs or organized folk dance groups which are active members of the Federation not including the large number of square dance clubs, YMCA, YWCA, church and public recreation department groups. These last do not belong to the Federation in a voting sense although they participate in the Federation program which is open to all interested folk dancers. The administration of the Federation is carried on by state officers elected by a group of representatives from regional councils who

Robert H. Chevalier

coordinate the work of the Federation throughout the state. The Federation has many activities; the publication of a special magazine for folk and square dancers, *Let's Dance*, the organization of monthly teachers' institutes to present new dances to teachers of folk dance, the publication of seven volumes of dance descriptions written by a research committee which passes on all dances published through the Federation outlets, and the sponsoring of many regional festivals as well as the annual State Folk Dance Festival.

A Folk Dance Festival is really a special event whether 5,000 dancers attend or whether it is a small club affair with 500 participating. It is not unusual to see costumes of nearly every nation represented among the dancers, although the costume does not necessarily correspond to the wearer's actual nationality. Native Austrians seeing the Schuplattler danced by a group dressed in the traditional leather pants have been amazed to discover that not one of the group was Austrian in descent! Many were Irish! On one occasion a group of dancers from Chang's presented a Peruvian dance. After the dance was finished a man rushed out on the floor and was literally speechless when he discovered that the group did not speak Spanish, were not Peruvian, and, as a matter of fact, none had ever visited Peru.

Members of the John Filosch Yugoslav Group in the energetic Whirling Dervish Kolo.

Another important development in the growth of the folk dance movement has been the annual summer Folk Dance Camp held at the College of the Pacific in Stockton, California. 1954 marks the seventh year of the life of the Camp, with the largest enrollment ever. The Camp is directed, organized and continued due to the unceasing work and interest of Sally and Lawton Harris of the College of the Pacific faculty. The Camp attracts people of all kinds from many states, teachers, recreation leaders and dancers, as well as many others who dedicate their annual vacations to having fun learning new dances.

Not only is the growth of folk dance reflected in increasing numbers participating, but there has been a change in the dances being done. I re-

Robert H. Chevalier

Philip Maron

Top: Ann Halperin Jewish Dancers of Kentfield.
Bottom: Folk dancers get together in Sacramento.

member when finding a record suitable for a dance required an all day search in the record shops with eventual success doubtful. Now there are very fine recordings available for dances from nearly every country in the world, and a dance is not taught without a record being available. The scope of dance material presented is constantly broadening. Fifteen years ago the dances taught and used were confined to a rather small group, both because of difficulty in securing recordings and because of limited material available. The surge of interest in folk music and folk dance has uncovered many old dances new to folk dancers. Where once emphasis was placed primarily on Russian and eastern European dances along with rather simple Danish and German dance-games, teachers have been brought in to present all sorts of material, Mexican, Scandinavian, Philippine, Austrian and Spanish, to name only a few.

Having had some experience with the preferences of folk dancers some time ago, it was with great hesitation that my husband and I agreed to teach some of the Caribbean and Latin American folk dances this last summer. Not because we did not like the dances — far from it! But we had not realized that folk dancers had reached a point where they were willing and able to accept and learn dances so far removed from their own cultural and ethnic background. But as they have accepted and learned castanets, Jotas, Tarantellas, Hopaks and Hambos, the groups immediately accepted and learned Congo, Beguine, Merengue, Joropo and Calypso as further additions to their international programs.

Any development involving the active participation of so many people in dance is important in the whole dance world. For to these thousands of folk dancers, dance has come off the stage and out of the theatre to become an absorbing and gratifying life-long interest. And to the early pioneers in the movement who have taught, studied, and struggled with the many frustrations which are a part of any beginning, California dancers and newer groups elsewhere owe a debt of everlasting gratitude.

THE END

Chang's International Folk Dancers bring the Czech Polka to a jolly finish. Robert H. Chevalier

THE AUDITION

BY REGINA WOODY

In the dressing room of Miss Ormond's Studio of the Dance Jessica bit her lip and watched a girl she had never seen before struggle with a pair of brand new blocked toe shoes. Jessica opened her mouth to ask her why she didn't put on soft slippers for her barre work, then swallowed hard and marched off to join the girls warming up in the big studio.

"Did you see the new girl?" asked Joan, leader of the Seven Silly Sisters, the eleven ballet-mad girls who took dancing with Miss Ormond and who wore pleated skirts, white blouses, red loafers and curly pony tails on Tuesdays and Saturdays.

"She's awfully pretty." Anna, at the barre, rose from her last plié gracefully.

"Will we have to ask her to be a Silly Sister?" Liz enquired.

"Don't be dumb," Joan snapped, pushing back silky bangs. "She wouldn't want to be one. She's practically a professional now. Do you know what she told me?"

The silence that greeted her question gave complete assent. Only the swish, swish, swish of ballet slippers in battements tendus could be heard. "She said," Joan announced rather breathlessly, "that she could run down ten flights of office stairs on toe; that she could do three cartwheels on toe starting on the right foot and that as soon as she perfected the split . . ."

"She could do that on toe too?" Jessica asked skeptically. "Honestly Joan, I think you're making it all up."

"I am not!" She bit off further comment as the new girl stumped into the studio, on toe, of course, wearing silk net tights, black velvet trunks and a skimpy black lace bra. With the red toe-shoes it was a costume made for *Slaughter on Tenth Avenue*.

She raised a hand languidly. "Hi," she said. Everyone else repeated "Hi" warily as she plunked over a bench looking very sure of herself, though her feet turned in oddly and her knees had the knobby bumps of a spavined horse.

"Even so she's terribly pretty," Jessica thought in panic, "look at that lovely hair, those blue-blue eyes and that nicely lipsticked mouth, if she can count to four and turn we might as well all go home. The Princess is already type-cast."

"I know," Jessica admitted," she's a natural for sure. Here, someone, stretch me, will you? I might as well be as good as I can before I get thrown out on my flat feet, oh, pardon me, I mean half-toe. Ouch. Help!" Her last words were addressed to the three girls who were stretching her with more enthusiasm than skill.

Miss Ormond arrived with Miss Mahony who began playing before she even sat down. She was still talking to Miss Ormond, settling herself on the bench and loosening her scarf, first with one hand then the other as she beat out the rhythm with the other. The girls were in line now, neatly spaced at the barre, arms curved, knees straight, toes pointed, heads set high, shoulders down.

"Good. Good." Miss Ormond's words were as usual punctuated with falling parcels, Labanotation notebooks, and the sudden plunk of her heavy shoulder bag. Rid of her impedimenta which Jessica felt would nicely fill a bushel basket, Miss Ormond made her way to the new girl.

"Leslie Harris?" she asked. "Welcome to class. Girls. . ." "This is Leslie Harris from Sidneytown. Leslie has been a pupil in a school featuring acrobatics. She has appeared many times on television and in children's shows. Make her welcome, please." She turned to Leslie and smiled. "I see you must have heard of the audition for Princess 'Cinderella.' You're all ready to try out. Class, as you know, we'll have sixty or seventy pupils from other dancing schools trying out for the roles. Final city-wide auditions for the pageant will be held Saturday morning, 10 a.m. at Jefferson High. Madame Carlotti and Mr. d'Ecola will be the judges. Today's audition is merely a preliminary set-up for each teacher to send girls she feels are suited to certain roles. I know you all so well that tryouts would be absurd. Joan, Jessica, Anna

and Liz I feel you are possibilities for the Princess. Hedda, Sylvia and Lillian, I'd like you all to try out for the Stepmother. Gussie, Hilma . . ." she assigned the girls to their try-out roles reading quickly from her blue notebook. Then she gave them pink and blue slips of identification. When everyone knew her schedule for Saturday, Miss Ormond turned to Leslie.

"Now, my dear, let's see what you can do." She smiled cordially. "You certainly look the part of the Princess with your blue eyes and long golden curls. Will you do a few steps for me? I suppose you already know some ballet terminology? Pirouettes, arabesques, attitudes, brisés?"

Leslie's blank face gave the answer, even before she shook her head. "We called our steps jumps, turns, leaps, bends and nip-ups," she explained hesitantly.

"Then just dance something for us that you know," Miss Ormond requested. "Sit down girls. Quiet, please. Music?" She looked at Leslie.

"A quick step. Two four," Leslie instructed Miss Mahony who did something akin to a double-take as her fingers fumbled for the first time in history on the ivory keys.

When Leslie started to dance the class gave a little gasp. Miss Ormond sat down much harder than good dancing teachers usually sit down. Fascinated they all watched Leslie heave herself onto her toes and strut forward, knees high, arms waving like signals from side to side as if she were leading a parade.

Clump, clump, clump, bang. The heels of Leslie's ballet slippers hit the floor like castanets. Rap, rap hammered her boxed toes in time to the music. Leslie worked hard. She did backbends, she peered roguishly through her legs. She did pushovers and cart wheels ending up with a curious rabbit hop, knees bent straight forward as she jumped backwards, her fanny wiggling provocatively, her curls shaking, the studio floor resounding to the attack of both her toe slippers at once. When she finished, as she finally did, breathless and slightly knock-kneed, she made a deep curtsey, which she suddenly spoiled by turning it into a split.

The class looked at each other and then away again. Miss Mahony seemed paralyzed, Miss Ormond stunned. She rallied suddenly to ask. "Leslie, who put you on toe?"

"No one," Leslie said happily, climbing to her knees and then to her feet. "I got a pair of blocked shoes for Christmas when I was four years old. I've worn out seventeen pairs since. I can run right around the block on my toes in six minutes and forty seconds. I'm almost as good as Mlle. Dazie was. She walked all the way down Broadway once, and she ran down all the flights in the Woolworth building back in 1913 or something and beat the elevator. She was a wonder."

"Mlle. Dazie?" Miss Ormond seemed confused. "Really," she said nervously, "I suppose you must be right, but I'm afraid I never heard of her or her exploits. But why my dear child, should running around the block on your toes qualify you as a dancer? Twenty or thirty flights of stairs on toe sounds like sheer madness to me, not like good ballet."

"My teacher said a person has to be very strong on toe to be a prima ballerina," Leslie explained, "so I just decided to be the strongest person there ever was. He doesn't teach toe, so he said I'd better come to you to learn the fine points of ballet."

The class held its collective breath. What, just what would Miss Ormond say to this? Miss Ormond had a wicked tongue. She could be so sarcastic that you just wanted to curl up and die. But to their surprise there was no sarcasm, nothing but a gentle kind of sadness.

"Leslie," Miss Ormond said, "you've got the toe slippers before the ability. You're trying to run the mile before you've learned to walk upright. I'm terribly sorry, but everything you do is wrong. Your knees are bad. Your hips are worse. You have no turnout, no arms, no shoulders, nothing at all but muscle and a whole lot of 'don't know how'. If you want to study here you'll have to enter with our beginners, the eight-year olds, and study with them in soft slippers for at least a year. Indeed, I don't want you to put on toe slippers again until you are a well trained dancer. You've practically ruined your chances of being a ballerina by being a stunt dancer first. You'll either have to stay what you are or begin all over again, work hard and learn slowly. Do you think you can take it?"

"I suppose so, but why should I? I'm a success on television right now." Leslie looked so bewildered not a single girl felt any desire to laugh. "But I don't want to *stay* a stunt dancer," she added suddenly. "I want to be really good and dance in ballet. What do I do that's so wrong?"

"Suppose I show you. Jessica, Anna, Liz, Joan." As Miss Ormond spoke their names the girls rose. "These are the girls I've told to try out for the role of the Princess in our town's pageant. Come up here by me, Leslie." She patted the bench beside her. "What we want for this role is a girl who looks like a princess, not physically perhaps, but in the way she moves. These four girls will each do the same steps for us. Assuming you are the judge, I want you to decide which girl you think would be best for the role, and then tell me why." She turned to the waiting dancers.

"Two glissades, arabesques right and left, two glissades, attitude, four pas de basques in diagonal and half a dozen fouettés."

Leslie listened wide-eyed. Joan danced very nicely but she bit her lip nervously. Anna's variation was technically good but she looked as if she knew it. Liz brought a technical perfection to the steps the other two had lacked, but there was a worried frown between her eye-brows. Jessica however, became a princess the moment she moved. Each step was a little gem; her face was sweetly serene. Seemingly she made no great effort for height or speed or multiple turns but she was a joy to watch. Her dancing lacked Joan's attack, it had none of the technique of Anna's, none of the high style of Liz's, but it was pure and clean and every inch what a well-bred little princess might be expected to do if she were asked to dance.

There was a spatter of applause before Miss Ormond could quell it with lifted hand. She looked at Leslie. "Which girl did you like best?"

"The last girl," Leslie said. "She would be wonderful. She didn't seem to be trying at all, but she looked as if she were a princess inside and out."

"I couldn't have given a better reason myself," Miss Ormond said smiling. "Not only have you chosen the very girl I should have chosen, but I think you have also explained what is wrong with your own dancing."

"Yes, I think I have," Leslie admitted, "but I don't see how she did it."

"Come to our beginners class and see if you can find out." Miss Ormond suggested. "It meets just before this one, the same days."

"I'll come," Leslie said ever so softly, "but please, Miss Ormond may I stay on and watch this class each time?"

"Of course you may," Miss Ormond said, "and I wouldn't be surprised if you got into it sooner than any of us expected you to. I've found there is no keeping a smart girl down, if she is determined to be a ballerina."

THE END

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PREPARING FOR AN AUDITION
Part I

We have been asked about jobs for those students who are ready for professional appearance. Some students have asked how much training is necessary. And students in New York have posed questions about type casting.

It is true that New York is the main stem for most of the professionally-minded students. Although the demand for dancers is great, the supply is even greater. For those who think that most of the casting is done by type only, we have this to say: Nothing, in the long run, will supplant or be a substitute for good training. Even in type casting, there is a tremendous variance. Within the scope of type casting, the best dancers will still be the ones to get first choice.

For the student who is ready for professional performance, it is well to look about and see if there is some outlet in the immediate or surrounding vicinity. To come to a large city, cold, is inviting more difficulty and disappointment than most young people can cope with. Frequently students have had as much training as the local community teacher can offer. It is then the responsibility of the teacher to suggest further training for the student to give him 1) the finishing touches for a professional career and 2) the opportunity to be associated with those who can help the student achieve his goal.

Students attending auditions for TV or Broadway productions, frequently are misled, thinking that ability is much less important than height or looks. In the end it is the dancer who has enough versatility, style and above all ability who wins out.

Auditions for shows have a certain pattern. The first calls for dancers originate from Chorus Equity. All *members* are notified by mail of the date, time, place and show. No one who is not a member may attend. Those at the call will have to show their membership cards. At another time a general call is made for non-members. This is circularized through the newspapers and, of course, word of mouth. Any one may come to the open call auditions.

It is wise to wear a simple, comfortable practise outfit. Frills and furbelows will not help. The choreographer is interested in seeing the line of the body and will not look kindly on fancy dress. There should be no fancy hair ornaments, nor should the audition in any way be treated as a performance as far as dress is concerned.

(to be continued next month)

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Mia Slavenska

(*continued from page* 18)

jenska, and Kchessinska. Then, with her mother in constant attendance — channeling all her energy into ballet — keeping away anything that would divert or distract — she toured Yugoslavia.

In 1934, at the age of seventeen, she became the Prima Ballerina of the Zagreb Opera Company and danced traditional ballet roles in *Coppelia, Firebird, Carnaval, Les Sylphides,* and *Scheherazade.* The Berlin Olympics awarded her the first prize for ballet in 1936. And that was really the beginning of her international reputation.

Two years later she was starred in the French motion picture, *Ballerina,* which became a tremendous popular and artistic success. It is still shown throughout the world as the classic picture on the ballet.

Since then, Slavenska has alternated between performing as ballerina with established companies like the Ballet Russe de Monte Carlo, and slipping off to form companies of her own. Among the most successful of these was her Ballet Variante formed in 1947. Later this company, which enjoyed the longest and most successful tour ever organized by Columbia Artists Management, became the Slavenska-Franklin Ballet. The latter group toured in this country and Japan until its dissolution in 1953.

The tours of the Slavenska ballet were somewhat of a family project, for her husband, Dr. Neumann, acted as company manager and often drove the company bus. And at the age of ten months, little Maria made her first tour. "What a strange journey that was," commented Slavenska. "The baby had a little bunk on the back seat of the bus, and I sat up in the front near Kurt. When it was time to feed her, I'd shout, 'Pass the body,' and they'd pass her hand-to-hand over the backs of seats."

Through the years experts have based their appraisals of Slavenska's dancing not only on her technical mastery and musicianship, but on her feeling for characterization. This is understandable, for she has always had a deep urge to act and feels that the two,

Slavenska and guest star Alexandra Danilova enjoy tea native-style during the Slavenska-Franklin Co. tour of the Orient in 1953.

acting and dancing, can be combined to a greater degree than has so far been done.

"It's all part of dancing anyway," she said. "Dancing makes big demands — to be good at it you have to be a talented actress, as well as an athlete, a superior musician, and have a kind of toughness . . ." she hesitated, trying to think of how better to describe it, and then gave up. "Oh," she went on hastily, "so many other things that can't even be named."

Although Slavenska feels that ballet will be combined increasingly with drama (as she tried to approach it in *A Streetcar Named Desire*, the intensely dramatic work created by Valerie Bettis for the Slavenska-Franklin Company), she has no very high regard for the extreme modern vogues in dancing — those that completely ignore the classical forms. She does not dispute the value of experiment and knows that all good derives from it, but says that those who attempt to throw out the traditional or classical and start anew, are trying the impossible; there are too many people with too many memories to permit that. In nature, change is gradual she believes, and the only new techniques, designs, or dance forms that can succeed are those based firmly on what went before.

Because of her desire to lead a less isolated life, as well as to try her own creations in dancing, she has always tended to break away from secure positions with the larger companies and form her own groups or dance solo. These breaks have not always been pleasant, but — she shrugs philosophically — it is seldom easy to change your course. "The big troupes can't afford to gamble much with new ideas," she said. "They have to put on the familiar things they know they have an audience for." She shook her head ruefully, "Ah, money! Without it you can't

(*continued on page* 53)

Mia Slavenska indulges in some non-ballerina edibles served by Lauritz Melchior and Ralph Herbert backstage during the Jones Beach production of Arabian Nights last summer.

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The Anita Lee Dance Studio of Meadville, Pa., was host to Cecchetti teacher and examiner, Mrs. Gertrude Edwards Jory. Mrs. Jory, Past Pres. of the Cecchetti Council, taught 2nd and 3rd grade students (above) in the afternoon and teachers in the evening.

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Mia Slavenska

(*continued from page* 51)

move. To try to put on a production yourself the risk is so great. Even a very small show costs many thousands of dollars. It's like," she hesitated, ". . . well, it's as though a writer had to borrow all the money to have his book published and then if it didn't sell . . ." she snapped her fingers, ". . . poof! he's do you say . . . in hock?"

Poverty is not unknown to Slavenska. But, she says with no particular show of pride, she has always paid her own way with her own earnings.

Looking back over the many decisions and turnings she has made, Mia Slavenska realizes she has been instinctively fighting for a home — for a balanced life with husband and children — against the pruned existence of the ballerina. "I suppose I do not have the dancer's mentality," she says in her soft Slavic accent. "Most of them exclude everything from their lives but the dancing — no other interests at all. They do not know what's happening around them in the world. And they allow nothing to happen to them that isn't connected with dancing. And they practice — practice all the time — even sometimes beyond where it's good for the dancing!

"So many times I've wondered — why do they dance? What does it get them — or the world, for that matter — to work and sweat and let themselves become obsessed? They become so completely immersed in dancing that finally they just can't stop. It takes over their brains and their bodies, and they dance, dance! Love to dance? Bah! They're obsessed!"

She seemed to exhale and sink back in her chair. "Yet I've always wondered why *I* kept at it. Most of the time I've felt that — well — it's the only thing I'm trained to do — the one thing I'm superior at. I suppose I was meant to dance. But I was also meant to be a woman."

She looked fondly at Maria, who is now a beautiful child of seven. "I think she'll remember a happy childhood. I'll try never to let happen to her the things that happened to me. The last thing I'd want her to be is a dancer." She frowned doubtfully. "Though I know I couldn't stop her if she really wanted to be."

Maria was delightedly playing a game on the waxed linoleum. She ran quickly down the room; leapt; landed on her knees on a pillow; and skimmed swiftly along the polished floor, her arms raised to balance. It was a difficult feat, and she performed it with striking agility and grace. *THE END*

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ROND DE

Introduction: The rond de jambe jeté en l'air is an extension of the rond de jambe à terre and is again a very powerful exercise. Its purpose is to further stretch and limber the ligaments and tendons of the hips, thus loosening the legs at the hip joints and making possible the achievement of the full 180 degree turn-out as well as freeing the legs for higher extensions.

This exercise should not be undertaken before the student has achieved good posture and a good working understanding of correct body placement. For this reason it should not be given in the absolute beginning stages. This is most important for (as in all ballet barre exercises) it is the play and pull of the muscles and tendons one against the other (as some hold firm while others move) that brings about the desired results.

In this exercise the working knee describes, in the air, the semi-circle which is made by the toes, on the floor, in the rond de jambe à terre. This is a difficult exercise to master and generally takes many months of concentration and effort on the part of both student and teacher. One of the chief difficulties lies in maintaining the "centering" of the body (as the leg describes the rotary movement) so that the spine does not twist and the body does not bend forward or to the side. Another difficulty lies in maintaining the turned-out position of the leg as it describes the semi-circle.

Rond de jambe jeté en l'air en dehors begins with the working foot pointed to fourth position back. The foot is taken forcefully through first position into attitude devant, carried to second position with the knee still bent, to attitude croisé, then the knee is energetically straightened to arabesque. The foot is then lowered and the entire movement repeated any desired number of times. To execute this exercise en dedans the process is reversed.

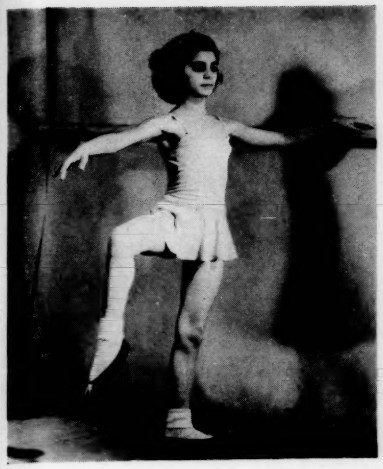
THINGS TO REMEMBER: Keep the weight forward over the ball of the supporting foot at all times.

Maintain the supporting foot in its correct alignment to the leg and forefoot to heel. Hold the floor firmly with all the toes so that the arch is lifted and the foot does not roll in or out.

Keep the lift out of the hips and the ribs high throughout. Do not permit the body to twist or bend. There is a slight movement forward as the leg is straightened back in order to keep the weight forward and not permit it to shift back into the heel.

The alignment of the shoulders to each other and to the hips must be maintained. This requires strong action on the part of the postural muscles of the back to hold firmly so that the shoulder on the working side does not open out or drop down. Do not tense the shoulders and neck. Work hard correctly without tension or strain.

DO'S AND DON'TS: In the first four pictures our little model Sonja Bachrach is demonstrating the sequence of the correct movement of the leg in the air. In the first picture she is showing the leg in correct position after it has passed through the first position

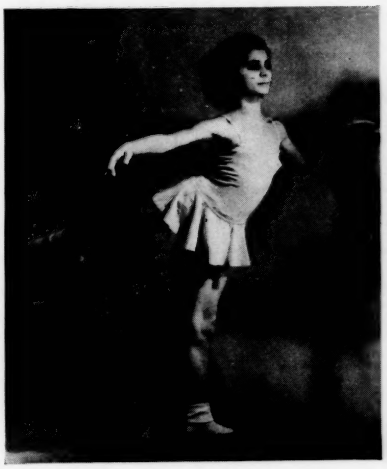


JAMBE JETE EN L'AIR

on the floor (pictured in Part V). It is held in attitude devant, the knee well open and at 90° or hip height. She is well placed and well balanced over the ball of her supporting foot. The height of the leg is of the utmost importance here. This is because the exercise has the most value for improving the turn-out when the knee describes the semi-circle at 90 degrees without being dropped or raised as it moves. If the knee is raised too high there is a completely different stretch as we shall see later.

In the second photo Sonja is showing how the knee opens to second position as it starts to make the semi-circle. Here we see that the knee is maintained at the same height and is pressed well back. The hips are correctly aligned, the seat is well under, the stomach lifted so that the spine looks straight and long, the shoulders are correctly aligned, the head is erect.

In the third photo Sonja is showing the most difficult part of the transition. The knee has continued its circular movement into attitude croisée. This must be accomplished without the knee dropping or the thigh turning in. The leg maintains its same position relative to the hips. You will notice that the body is pressed slightly forward to maintain the balance over the ball of the supporting foot. Shoulders remain relaxed and held low, head remains erect, ribs well lifted, supporting knee pulled up tight. The hand on the barre rests in its same position; she has not had to shift it because she is properly centered and balanced.



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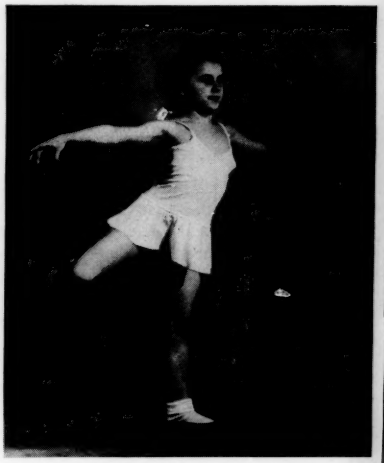

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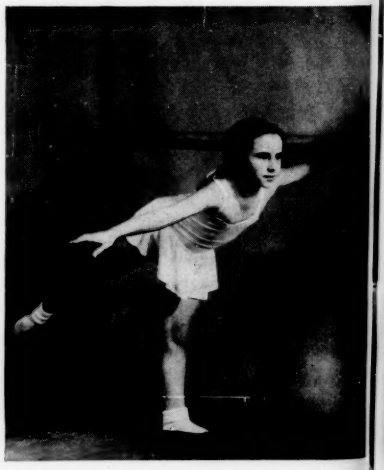

In the fourth photo Sonja is showing the final step of the completed rond de jambe jeté en l'air. The knee has straightened forcefully into arabesque at 90°. She stands correctly placed and balanced, well lifted and strong but without tension or strain.

I have spoken of the importance of maintaining the same height of the knee throughout the movement in the air because this gives the maximum stretch to tendons and ligaments of the hips and I have said that the knee at 90° is best. However, in the case of a student where the natural physical construction of the body is tight through the hips, and correct body placement cannot be approximated with the knee at this height, much better results will be had if the knee is taken at 45° rather than 90°. It is far better, from the standpoint of correct placement, to work with the leg lower than to force the leg high at the sacrifice of this placement. Working slowly and painstakingly from the correct standpoint with a low leg will naturally result in better turn-out and more freedom in the hips as the exercise accomplishes its purpose, whereas years of working energetically but incorrectly will never bring better turn-out or freedom.

In our next three photographs little Eva Di Piazza is demonstrating some of the *don'ts* to remember in executing this exercise.

In photograph number five Eva is showing the error of raising the knee too high as it sweeps up from first position. Although she is very well placed and the pose itself is perfectly correct, the angle of the knee is far too high for this exercise. Even if she were able to maintain the knee at this height throughout the ensuing movements (which would be practically impossible except for a perfectly placed and advanced student) the entire value of the exercise would be lost. Here the stretch is taking place in the thigh muscle rather than in the hip ligaments. If you try it yourself you will see that there is quite a different feeling in the stretch as the knee moves around.

In photo number six Eva shows us what happens if the thigh is permitted to turn in as the knee drops when the leg begins to pass to the attitude croisée position. This inevitably happens when the student attempts to hold the leg higher than she is capable of doing.

In the last photo Eva shows us what not to do as the leg extends to arabesque. The entire placement of the upper body has been allowed to collapse.

In executing the rond de jambe jeté en l'air en dedans one of the common mistakes is to lose the circular movement of the leg as it moves from attitude croisée, to second position. The knee must reach around out as far as possible while maintaining the correct alignment through the hips. The seat must be pulled under as the knee comes around to second position so that the back is flat and straight. THE END

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A TAP BARRE

ADVANCED EXERCISES

BY PAUL DRAPER

The two articles I have written on a tap barre which have appeared in this magazine dealt with the subject in its fundamental aspects. I should like to describe in more detail some of the advanced exercises which I find to be the most helpful in acquiring a good technique.

Having finished the battements and stretches we now proceed to: face forward, left hand on barre, stand on left foot in plié with foot facing forward parallel to the bar, not turned out. Right foot is extended à la seconde with toe pointed; right arm in second. Wing on left foot, landing ball heel, and at the same time developpé front so that the finish of the wing exactly coincides with the final extension of the developpé forward. Repeat the wing and developpé to the side, and to the back, and continue for four sets — sixteen wings and developpés on left foot; repeat on the right foot. (The count is 1, 2, 3 *ONE* 1, 2, 3, *TWO*, etc. — The strong beat is the one in capital letters). Be sure that the upper body and free arm remain relaxed throughout. A port de bras may be added once the coordination of feet and legs has been achieved.

I should like to stress here the avoidance of a very common fault I have noticed in the execution of wings. Wings are often, if not always, done more like a pull-back than a wing. There is a slight sideways flick of the foot and an immediate backward movement which results in a back slap, an unbalanced landing, and a slow but steady retreat from the audience. Don't do this. Be sure that the winging foot returns to the identical spot from which it started. I have described the mechanics of a wing in a former article (August, 1954). I did not emphasize sufficiently this particular part of it.

Second exercise: Facing the barre, developpé onto the barre with right leg, plié on left leg with foot forward at a right angle to the barre. Take hands off barre, place arms in second and do a series of wings on left foot, being sure to keep extended leg straight on the barre with toe pointed. Repeat on right side.

Third exercise: Face barre. Stand on right foot, left foot sur le coup de pied in back. With hands on barre, shuffle on right foot — and a ONE, and a TWO — continue 16 times on right and 16 on left. I think you will find it helpful to put some weight on the barre, since this step is more difficult than it sounds. It can also be done landing on the heel and with the addition of a toe tap after the heel, making five sounds in all. The toe tap should be done first to the back and then to the front, making the change by means of a clean high passé.

Fourth exercise: Face barre, hands on barre, stand on the toes of both feet with knees bent and do the above exercise with both feet at the same time, or almost at the same time. One foot should slightly lead the other, so that there are six distinct tap sounds. Breaking it down; first, you are in the air with both feet off the floor; then, brush left forward, brush right forward, brush left back, brush right back, land left, land right. It takes much more time to read this than to do the step, which by its nature is quite rapid. It might be called the entrechat six of tap dancing.

There is another good exercise connected with wings at the barre that you should practise. Face barre, hands on barre, stand on right foot, scrape right to side in exactly the same way you would use to start a simple wing, then do a shuffle and return to starting position. This is a four-tap wing. Scrape 1, shuffle 2, 3, land 4. The accent is on the landing, 1, 2, 3, ONE. Do eight on each foot. It is not easy, but it is very valuable as a means of developing strength and articulation in wings of all kinds.

The exercises I have described can be done on the floor without the barre, and should be so practised, but only after the student has mastered them at the barre. *The object is not only to enable the dancer to learn the steps, but also to develop a complete control of independent foot movement and rhythmic facility. As your tap dancing advances, you should be able to choreograph more and more from the basis of movement of your body, arms and legs in space and over the stage, and still make the sounds and rhythms of your choice, instead of being limited to movement which is dictated by the sound of the taps. Dancing is primarily visual — the taps are an added ingredient.* Use only the best butter, but don't let it drown the roast.

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INSIDE INFORMATION FROM AN EXPERIENCED TEACHER

HOW TO BE A GOOD STUDIO MOTHER

BY JOSEPHINE SCHWARZ

No matter what standing you held in your community; no matter what opinion you had of yourself; no matter how cooperative and intelligent you have been in the past; you undoubtedly will find that you have to re-evaluate yourself in any situation concerning your child. For mothers are not always objective and in the dance field particularly there are many examples of the over-protective and over-ambitious mothers. In almost all cases they hinder more than they help. The ambitious-for-their-offspring mothers have earned themselves a title in the theatre arts world: They are called *stage-mamas.* — Harrassed directors will disarrange their hair and tie, spew forth a flood of untapped expletives, duck behind a convenient trunk or piece of scenery in order to avoid conversation with a meddling officious *stage-mama* who, in full sail, bears down upon them with fire in her eye.

The term *stage-mama* is present in every dance teacher's vocabulary. The moment you become a studio mother you may become suspect for a *stage-mama.* Yet, no one blames a mother for wanting the best for her young one. The blame falls on the way some go about getting that best. So let us sketch briefly the subtle ways in which to avoid the wryly humorous appellation, *stage-mama,* with all its not-so-humorous connotations and yet gain for your child the attention and consideration you wish her to receive at dancing school.

The day you register your child in a dance studio it is wise to have a frank interview with the secretary or teacher, preferably the teacher. It is taken for granted that you have observed a class prior to registration or that the teacher has come highly recommended and this is your thoughtful choice of available studios. — Now in talking with the teacher state your reasons for giving your child dancing lessons. Be honest. If you think she has natural talent say so briefly and frankly. If you feel she needs dance to overcome a particular personality or physical handicap, state the problem simply. Teachers are interested in why a child is studying dance.

Ask about fees, about requirements pertaining to shoes and practice clothes, about scheduled time of classes, recital procedure and anything else you wish to know.

Take the teacher's suggestions concerning the best type of lesson procedure for your uninitiated dancer. Since you have chosen this studio after careful consideration you can start with confidence and trust in the teacher's judgment.

Co-operate fully on scheduled time of classes. Music and dancing lessons, choir and sports team practice, scout meetings, etc. all cut into the child's out-of-school time. A dance teacher will co-operate to the best of her ability with those children who have activities conflicting with scheduled dancing lessons. But they cannot always be expected

to solve such problems, particularly if it concerns a class lesson. It is for you to decide which is most important.

Your beginner will need a small suitcase to carry her practice things to and from the studio. If she goes directly from school be sure it is fitted with a brush and comb, soap and towel, a small bottle of cologne and a deodorant. The latter for any child nine or over. Dancing class is a hot perspiry hour and it is wise to start early to teach children personal daintiness.

Each dance class should be an occasion. Clean face, hands and knees, *neatly combed hair* and freshly laundered practice clothes make a great difference in a child's attitude toward this occasion.

When *you* get ready for an occasion you visit the hairdresser, bathe, spray yourself with your favorite perfume, carefully put on your make-up and finally don your party dress. This preparation gives you a feeling of self-confidence. You acquire an "air". Your attitude changes from the hurried and rather disheveled housewife to that of a calm self-assured and attractive woman. Equal attention to personal neatness has the same psychological effect on your child. It will help change her from a rumpled moppet of a school girl into a serene, self-possessed little dancer.

Practice clothes should fit well. Particularly shoes. They are the most important "tool" you have to purchase. If, during the year, small feet take one of those sudden spurts of growth, follow through on purchasing new dancing slippers as well as street shoes. Don't be penny wise and pound foolish by buying dance shoes that are too big, "just so they'll last longer." Too-big-shoes are a great handicap to a dancer.

Sew name tags on all your child's dance clothes. Print her name in indelible ink in BOTH shoes.

Practice clothes can be bought for a mere nothing compared to pianos, violins or even a good set of oil paints. Leotards cost about the same as ballet shoes. Ballet shoes cost about $4.00, acrobatic sandals less, tap and toe shoes more. (Let us hope your teacher will wait many and many a long month before she asks you to purchase toe shoes for your little beginner.)

Most dancing schools charge by the month or the term in advance. Pay your tuition fees promptly. You are buying an intangible which is like a physician's or attorney's services. Your child will never walk out of dancing school holding her pretty lessons in her hand. But in the months to come you will receive the "goods" in a more graceful, better poised and physically stronger child. Studio doors would soon close if the teacher had to wait until "the goods was delivered" before collecting her fees.

You should anticipate extra costs around recital time. Recital costumes may cost anywhere from $5.00 to $100.00 depending on the type of performance a studio presents. Exaggerated! No. It is not unusual to hear mothers discuss, often with horror, sometimes with a bragging pleasure that their child's recital costumes cost $100.00 or *more*. So, to save yourself embarrassment it is wise to discuss these extra costs at length during your first interview with the teacher.

Even though the studio does not require it, cultivate the habit of making up all missed lessons in order that your little dancer can keep up with her class and progress at a normal pace. Encourage her not to miss classes because of social engagements. Should she have to miss because of illness, phone the studio and give the reason. The teacher will appreciate such courtesies.

Most studios have a few simple rules. These specify when visitors are admitted to classes, where to smoke, whether or not students are permitted in the reception room in practice clothes, etc. It is considerate of you to abide by these rules *without question* and instruct your child to do the same.

Make it a point to have your neatly turned-out dancer on time for her classes. The first part of each lesson, barre or warm-up, is most important. Besides, promptness is a good habit to cultivate. Should she enter the profession later her punctuality at rehearsals and performances will be good for her reputation.

If, after a time, you decide to change studios or withdraw your child from dancing class, notify your teacher and state the reasons frankly. If you have been dissatisfied, tell her the causes kindly and in private. Should she consider them reasonable she can profit by your constructive criticism. In any case, she need not be embarrassed by a public discussion of what she may consider unreasonable. Be sure, however, that you are bettering your child's dance education when transferring to another studio.

* * * *

Recently I lunched with one of my older students who has had a studio of her own for the past three years. I told her I was preparing this article and asked her what she, as a young teacher, would say to studio mothers if she had this opportunity.

She became very thoughtful for a moment and then said, "Why, I'd tell them first to take more of an interest in dance itself. They could read books and articles and take their children to see all the good dance that is available. That would surely help them realize how hard and long one has to work to become an accomplished dancer. Then, those who do show an interest in their child's progress would not be so impatient for quick, easy results.

"And you know," she continued earnestly, "I wish they'd take a greater interest in their children's progress. At least come to visitor's day and see how their youngsters are getting along, not just pay the tuition at the beginning of the year and come see the recital at the end of the year."

Then with a little fast thinking, she exclaimed, "And I'd tell them when they do visit not to sit and gossip during the entire lesson, and please! not to smoke or knit in the studio and TO BE SURE not to coach the youngsters from the side-lines."

Then, with a sigh, "If they only knew what a problem that coaching business creates for us teachers."

Later the subject came up again over coffee. (*continued on page* 63)

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B "HAPPY FEET"
(4/4 Tempo)
2 bar intro, 1 Cho. (32 bars) Met. beat 120

BB 4 bar intro, 2 Cho. (64 bars)
Met. beat 138
Comp. by Stillman-Ross
Pub. by Cromwell Music, Inc.—ASCAP

No. 36—MODERN—TAP—BLUES—BOOGIE

A "BIRTH OF THE BLUES"
(4/4 Tempo)
4 bar intro, 2 Cho. (64 bars) Met. beat 96

B "AMERICAN JAZZ BOOGIE"
(4/4 Tempo)
4 bar intro, 96 bars, Met. beat 144
Sheet Music Available for No. 36B
No. 36A Comp. by DeSylva-Brown-Henderson
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No. 36B Traditional
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No. 114—CHILDREN'S RHYTHM RECORD

A "MINUET FROM DON JUAN"
2 bar intro, 32 bars, Met. beat 88

AA "MARCH MILITAIRE"
2 bar intro, 48 bars, Met. beat 100

AAA "CAKEWALK"
(2/2 Tempo)
4 bar intro, 48 bars, Met. beat 96

B "CHIMES OF SPRING"—WALTZ
2 bar intro, 32 bars, Met. beat 96

BB "POLKA"
2 bar intro, 48 bars, Met. beat 108

BBB "OPUS 17, #1"—MAZURKA
1 bar intro, 40 bars, Met. beat 138

No. 114A Comp. by Mozart—Public Domain

No. 114AA Comp. by Schubert
Arr. by Maury—Public Domain

No. 114AAA Comp. by Mills
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No. 114B Comp. by Lincke
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No. 115—TAP DANCE

A "RUMPEL-STILTS-KIN"
(4/4 Tempo)
1 bar intro, first 8 bars Met. beat 80
1 bar intro, second 8 bars Met. beat 80
1 bar intro, third 8 bars Met. beat 80
1 bar intro, fourth 8 bars Met. beat 80

AA 2 bar intro, 1 Cho. (32 bars)
Met. beat 100

B "RUMPEL-STILTS-KIN"
(4/4 Tempo)
2 bar intro, 1½ Cho. (48 bars) Met. beat 126

BB 4 bar intro, 2 Cho. (64 bars)
Met. beat 160
Comp. by Tobias-Lewis
Pub. by Bregman, Vocco and Conn, Inc.—ASCAP

BALLET RECORDS

No. 207—BALLET—INTERMEDIATE—ADVANCED

A "INVITATION TO THE DANCE"
(3/4 Tempo)
4 bar intro, 1½ Cho. (48 bars) Met. beat 144
4 bar intro, 3 Cho. (96 bars) Met. beat 168

B "POLLY"
4/4 Tempo)
2 bar intro, 1 Cho. (32 bars) Met. beat 126
4 bar intro, 2 Cho. (64 bars) Met. beat 132
No. 207A Comp. by Weber—Public Domain
No. 207B Comp. by Zamecnik
Pub. by Sam Fox Publishing Co.—ASCAP

No. 208—PRE-BALLET

A "LOVELY LITTLE BALLERINA"
(4/4 Tempo)
1 bar intro, first 8 bars Met. beat 80
1 bar intro, second 8 bars Met. beat 80
1 bar intro, third 8 bars Met. beat 80
1 bar intro, fourth 8 bars Met. beat 80

AA 1 bar intro, first 8 bars Met. beat 92
1 bar intro, second 8 bars Met. beat 92

B "LOVELY LITTLE BALLERINA"
(4/4 Tempo)
2 bar intro, 32 bars, Met. beat 100

BB 4 bar intro, 48 bars, Met. beat 126
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Studio Mother

(*continued from page* 61)

"Miss Jo, would you *dare* tell them not to try to run their dance teacher's business; and keep their personal problems to themselves; and to make their telephone conversations short (I don't have a secretary); and if they transfer from another studio, *not* to talk about the former teacher? That last is so embarrassing for me."

"Yes," I replied, "I *would* dare to tell them but I don't think it will do a great deal of good."

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The unique compilation, started in November will continue in future issues, through the letter Z, after which will be added the names of those records or albums of excerpts from ballet music.

CODE

All — Allegro
Ang — Angel
Bar — Bartok
Cap — Capitol
Coloss — Colosseum
Col — Columbia
Con — Concert Hall
Dec — Decca
Ep — Epic
Lon — London
Mer — Mercury
MGM — MGM
Per — Period
Mont — Montilla
Reg — Regent
Rem — Remington
Roy — Royal
Uran — Urania
Van — Vanguard
Vic — Victor
Vox — Vox
West — Westminster

Continued from last month

OFFENBACH, JACQUES (1819-1880)
Bluebeard Suite
Levine, Ballet Theatre Orch. & Offenbach 12" Cap P-8277

Gaite Parisienne
Susskind, Royal Opera House Orch. & J Strauss 12" Bluebird LBC1065
Kurtz, Columbia Sym. Orch. & Russian Music 12" Col ML 4233
Ormandy, Phil. Orch. & Chopin 12" Col ML 4895
Rosenthal, Rias Sym. Orch. 12" Rem 199-172
Fiedler, Boston Pops Orch. 12" Vic LM1001
Fiedler, Boston Pops Orch. & Meyerbeer 12" Vic LM 1817

Helen of Troy — Ballet Suite (arr. Dorati)
Levine, Ballet Theatre Orch. & Offenbach 12" Cap P-8277
Dorati, Minneapolis Sym. Orch. & R Strauss

PISTON, WALTER (1894-)
The Incredible Flutist (ballet suite)
Festival Concert Orch. & MacDowell 12" Camden 145
Rother, Radio Berlin Sym. Orch. & Copland 12" Urania 7092
Fiedler, Boston Pops Orch. & Roussel 3—12" Vic LM 6113

PONCHIELLI, AMILCARE (1834-1886)
Dance of the Hours (from the opera, "La Gioconda")
Beecham, Columbia Sym. Orch. & Nicolai 10" Col AAL-5
Beecham, Columbia Sym. Orch. & Von Suppe 10" Col ML 2134

(continued on page 66)

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(*continued from page* 64)

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Rignold, Royal Opera House Orch. & Delibes 12" Dec 9549
Fistoulari, Paris Conservatoire Orch. & Gounod 12" Lon LLP180
Fistoulari, Paris Conservatoire Orch. & Thomas 10" Lon LD9014
Braithwaite, Royal Opera House Orch. & Misc. 12" MGM E-3003
Braithwaite, Royal Opera House Orch. & Misc. 12" MGM E-3037
Andre, Belgian Radiodiffusion Sym. Orch & Rossini 10" Telefunken 68020
Parodi, La Scala Orch. & Smetana 10" Urania 5-3
Toscanini, NBC Sym. Orch. & Beethoven 12" Vic LM 1834
Toscanini, NBC Sym. Orch. & Sibelius 10" Vic LRM7005

POULENC, FRANCIS (1899-)
Les Biches
Desormiere, Paris Conservatoire Orch. & Scarlatti 12" Lon LL 624

PROKOFIEV, SERGE (1891-1953)
Le Chout Ballet
Golschmann, St. Louis Sym. Orch & Falla 12" Cap P8257
Cinderella (Ballet Music)
Braithwaite, Royal Opera House Orch. & Gordon 12" Col ML 4229
Cinderella (Suite No. 2)
Stasevitch, Bolshoi Sym. Orch. & Prokofiev 12" Con Hall CHS1304
Romeo and Juliet (Suite No. 2)
Mravinsky, Leningrad Phil. Orch. & Shostakovich 12" Van 6004
Koussevitzky, Boston Sym. Orch. & Prokofiev 12" Vic LCT 1144
Romeo and Juliet (Suite No. 3)
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Scythian Suite
Defauw, Chicago Sym. & Respighi 12" Bluebird LBC1057
Ormandy, Phil. Orch. & Respighi 12" Col ML 4142
Bongartz, Dresden Phil Orch. & Kodaly 12" Urania 7138
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RAVEL, MAURICE (1875-1937)
Bolero
Centennial Sym. Orch. & Ravel 12" Camden 161
Ormandy, Phil. Orch. & Ravel 10" Col AL 51
Kostelanetz, Robin Hood Dell Orch. & Rossini 10" Col ML 2009
Kletzki, Radiodiffusion Francaise Orch. & Ravel 12" Entre 3058
Munch, Paris Conservatoire Orch. & Ravel 12" Lon LLP22
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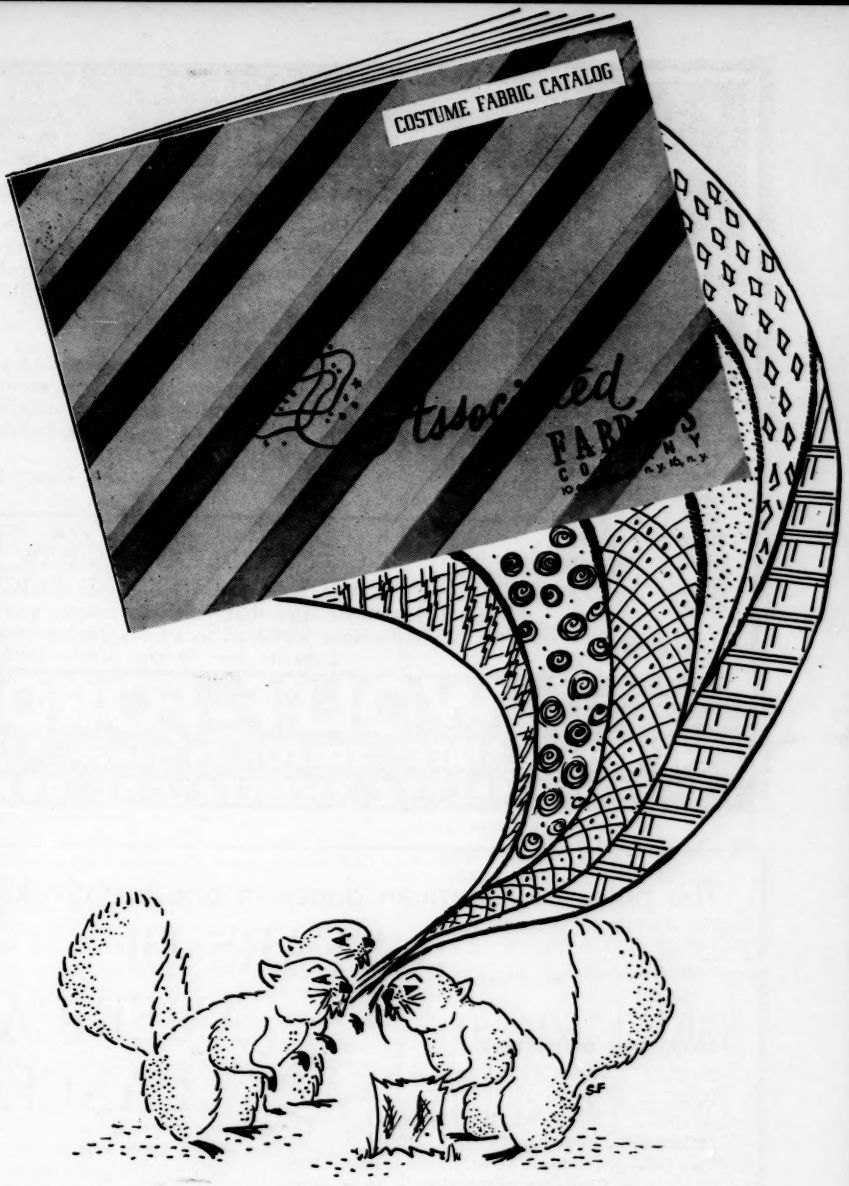

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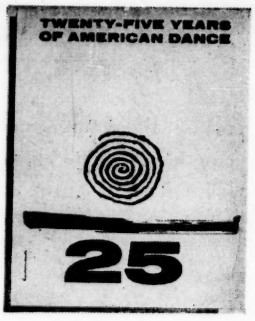

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The Charleston

(*continued from page 32*)

is responsible for the current Broadway renaissance of the Charleston. His name is Sandy Wilson. He is a good looking, talented young chap who had no idea in the world that he was starting a renaissance or reconstructing an era when he wrote *The Boy Friend*, "a new musical comedy of 1920."

It all came about almost by accident. Wilson wrote his first show as an Oxford undergraduate. After he graduated, he contributed revue material to several East End shows. He wrote two shows for the Water Gate Theatre and then, with Vida Hope, who directed *The Boy Friend*, he fashioned a vaudeville act, which grew into the present show. It has been running successfully in London for two years. Far-seeing producers, Cy Feuer and Ernest H. Martin decided it would succeed in America — and it has.

Too many English plays suffer from a sea voyage and fall flat on their faces in America, even after successful London runs. I met young Sandy Wilson just before the New York opening and he felt pessimistic about it.

"The show is being ruined," he told me in despair. "It's being changed for America! It will never run! It wasn't nearly so fast or so jazzy or so burlesqued in London."

He might know London — and I'm sure he does — but he didn't know New York. Here we expect faster and more lively shows. I admit *The Boy Friend* is a burlesque of the shows in the Twenties. Of course, the Charleston as it is danced in the show, is a burlesque of the Charleston of years ago. Even the costumes and the simpering and the grimaces and the makeup are accentuated, exaggerated. But we like things that way — exaggerated and a bit obvious and a bit jazzed up.

So, here is the Charleston. Again! Just as lively, just as jazzy as it was in 1925. It hasn't ever really been forgotten — witness *Pal Joey*, *Million Dollar Baby* and any number of film musicals in the past thirty years. But the years that have passed since its first big splash have changed it less than they have changed those who danced it.

We, who can remember the Twenties, like the Charleston because it is nostalgic, because we can deceive ourselves into believing that, if the Charleston is still around and hearty and young, we are young, too. The Young People today like the Charleston because it it lively and gay and foolish and doesn't require too much skill, pokes fun at an age of which they know nothing, and it is always fun to make fun of something you don't quite understand.

Like its more dignified terpsichorean relative, the waltz, the Charleston seems to be dancing its way into immortality. Its cycle is never complete. *The Boy Friend* will end its run and the Charleston may go into temporary oblivion again. But the chances are good that thirty years from now the Young People of 1985 will bring it back. *THE END*

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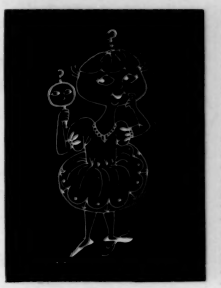

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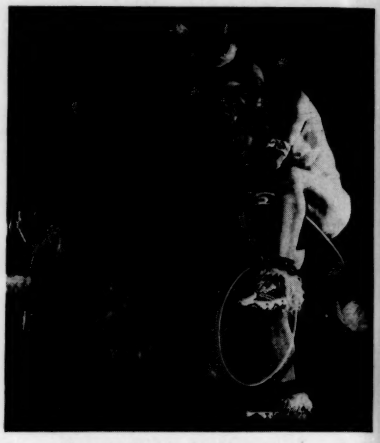
IN THE NEWS



Reginald and Gladys Laubin represented the dance at the Dallas Museum of Fine Arts' fall exhibit, "The Fabulous West." Above, Reginald Laubin enthralls members of the Museum audience.

Gage Bush of Birmingham, Ala. and Robert de Voye (formerly of Ballet Theatre) coach at Nathalie Branitzka's N. Y. studio for their appearances during the Birmingham Civic Ballet's third season (Feb. 10 and 11). Miss Bush will dance the leads in "Les Sylphides" and "Firebird." Mr. de Voye will be guest star.

A new Portuguese Folklore Ballet, under the direction of Fernando Gill, has started a European tour in Madrid. Gill is principal dancer and choreographer. The company includes designer Joao, Ivo Isasca, Branca Oliveira and Maria Clara.

DANCE ROUTINES

With Complete Sheet Music

by VERONINE VESTOFF

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27 La Coquette—Toe—Adv.
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(*continued from page* 25)

particular one flowered into a rare beauty with a lovely dance quality.

Pierina Legnani, Virginia Zucchi, La Limido, La Brianza, Cecchetti, all products of the La Scala School, were famed in Russia. Carlotta Zambelli was a household word in Paris. La Sironi and Cecilia Cerri were in Vienna. These and other prodigous dancers had carried the colors of their schooling high, and Cia and her young classmates had dreams of conquering worlds with their art.

Diaghilev and his Ballets Russes were the rage of Europe. Pavlova was triumphant in New York. Two American dancers, Isadora Duncan and Ruth St. Denis, though not in the ballet tradition, were receiving wide acclaim. Revolutionary ideas were creeping into the old form of classic ballet and enriching it. The Metropolitan Opera House in New York engaged Cia Fornaroli as its leading dancer. She was enormously impressed with the innovations she saw, the added inner vitality which became as important to her as the strict discipline she had known in the Italian School. Along with the virtuoso technique, she accepted and absorbed the best of the new. She was at the Metropolitan Opera from 1910 to 1914 until she ceded her role of Prima Ballerina to her classmate, Rosina Galli, and she made guest appearances in the opera houses of South America and Europe.

The doors of La Scala were closed during World War I, and when they opened again La Fornaroli was Prima Ballerina, but the scene was still in the old tradition. Many of the old-fashioned ideas still prevailed. The ludicrous acceptance of travesty was still in vogue and male dancers were frowned upon. There in its own cradle, ballet had fallen behind the times and was in a very low state.

Fokine was invited to choreograph and dance in his creation *Cleopatra.* Although the famed Ida Rubinstein played the title role and Fokine was seen as Amoun, the effort was received with boos and catcalls by an audience that was not used to seeing men dance men's roles. Fokine, very upset, fled from Milan, but La Fornaroli persistently pioneered for progress. Although she was not an obviously forceful personality, still, in her gentle way, she was persistent and persuasive. She had a large part in helping to break the vile precedent when she refused ever again to dance with a travesti.

I remember the earnestness with which she told me, her partner, what a pleasure it was to dance with a man, if only, she said, for the virile look she saw when she looked into her partner's face.

By 1925, things were looking brighter at La Scala. New works were coming forth in a healthy renaissance. Consistently, La Fornaroli revealed herself as a fine mime and a splendid ballerina. We had the privilege of

(*continued on following page*)

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collaborating with such geniuses as Richard Strauss, Stravinsky, Respighi, Toscanini. This alone was breath-taking and inspiring. The superb productions with large ensembles, the choreography and the soloist would have been the envy of any theatre anywhere.

In the course of my career as a dancer I have been privileged to partner many ballet greats, including Anna Pavlova and Olga Spessivtzeva. Yet my fifteen years at La Scala were in no way a let-down from this. Working there, with Cia Fornaroli, was a happy experience and one with many facets. There was the time we were rehearsing the Dance of the Hours from *La Gioconda*. Toscanini, enraged at the choreography, brusquely stopped the rehearsal just as we made our appearances. He exclaimed, "The original Dance of the Hours of Manzotti utilized twenty-four dancers, and they represented the hours of the day and night. What are all these people? And Fornaroli and Celli — who do they represent, the watch-makers?" Needless to say the elaborate version faded into the night.

It was regrettable, however, that Toscanini also dismissed *Giselle* from the repertoire. His objections referred to the thin musical structure of the score. Too bad! *Giselle*, conducted by Toscanini at La Scala, might have been a milestone. Reminiscing years later in New York, La Cia wept over this, "But alas," she said, "too late, this was never to be."

In this period Enrico Cecchetti, who had by now left the Diaghilev Co., was director of the La Scala Ballet School and in four short years (1924-28) he accomplished miracles. It was then that Fornaroli blossomed completely into her own. No longer dubbed the Italian Pavlova, she was now more honestly acclaimed as La Fornaroli, La Prima Ballerina della Scala. Occasional visits to other European theatres and particularly Vienna, brought her added triumph, but her heart was always at La Scala, in more ways than one. Maestro Arturo Toscanini had a handsome young son, Walter, who was ardently in love with the ballerina. It was understandable that she was reluctant to dance away from home.

With the departure of Maestro for the U. S. and the death of Enrico Cecchetti, there were many changes. The school was entrusted to Cia Fornaroli by Cecchetti in a touching scene in which he assured her of his confidence in her knowledge, but warned that he was afraid that it would take "the strength of a man" to weather the difficulties that come. And he was not wrong. The Fascist regime took its toll on the art of ballet. The superb beginning made by Cecchetti and its continuation by Fornaroli was interrupted

and utterly destroyed by those who stood more in favor with Mussolini's government. Cia Fornaroli continued her career as choreographer of the San Remo ballet and taught in her private academy in Milan. By now she was the wife of Walter Toscanini and the mother of their son Walfredo.

In 1938 she followed her husband to the United States. She was anxious to be active in her beloved art, and I persuaded her to take over my classes in my New York studio while I toured with the Ballet Russe. Ballet Theatre invited her to instruct. For a number of years she taught her own classes in Carnegie Hall.

Her knowledge was profound. Cecchetti was her bible. She never availed herself of the influence of the name Toscanini, preferring to rely on her own worth. Modest and honestly happy to be of service to any who sought her help, she found happiness in recent years in her teaching, but poor health obliged her to discontinue her classes and after a long illness, La Cia passed away.

Her remains were sent to Milan to be buried in the Toscanini plot, close to her beloved Milan and La Scala.

•

The world men set their hearts upon
Turns ashes; or it prospers; and anon
Like snow upon the desert's dusty face
Brightens a little hour or two, and is gone.

•

THE END

Pfc. Francis Richard Carter, stationed in Salzburg, Austria, formerly a member of the corps of the San Francisco Ballet, has had four roles this year in operettas in the town's famous Landestheater. He recently had the honor of appearing as male lead in "Ratatul," full-length ballet presented by ballet mistress Hanna Kammer. Above, in rehearsal with the theatre's ballerina Helga Weifurt.

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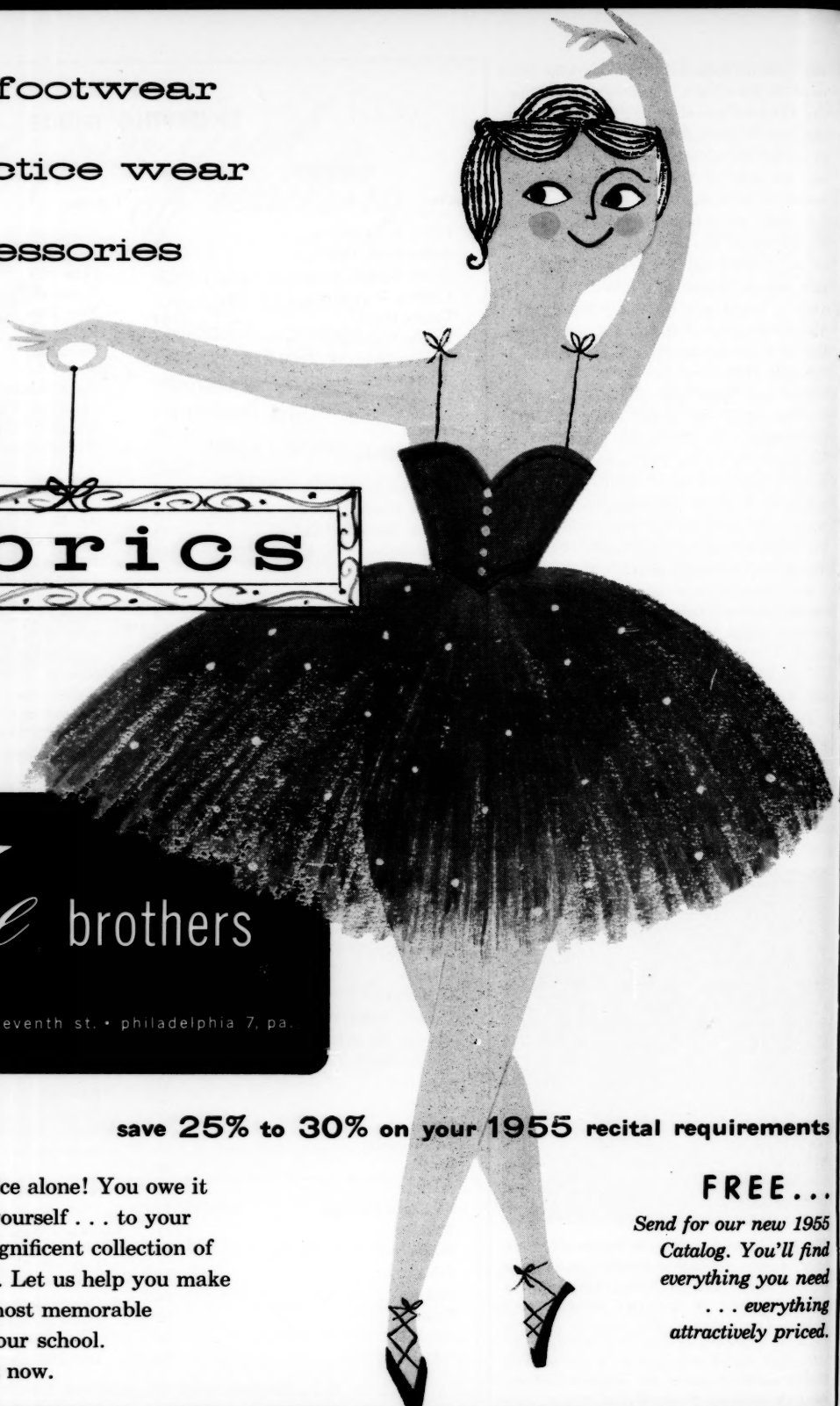

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Hollywood Commentary

BY TED HOOK

Motion Pictures In Production

Columbia: Choreographer **Robert Fosse** has signed **Fred Curt, Ettore Corvino, Jack Regas, Carl Ratcliff, Cary Leverett** and **Bud Spencer** for the big "Conga" number featuring **Janet Leigh** and **Betty Garret** in "My Sister Eileen."

M.G.M.: Hermes Pan "threw his back out" while finishing Ann Miller's "Bayou" number on "Hit The Deck" and assistant choreographers **Walton Walker** and **Angie Blue** subbed . . . **Eugene Loring** has received the most favorable reviews of the year for the dancing in "Deep In My Heart" . . . **Liliane Montevecchi** to go before the cameras in one of the studios most expensive "tests," with Charles Walters directing . . . **Gene Kelly, Michael Kidd,** and **Dan Dailey** really playing it rough-and-tough for a fight sequence in "It's Always Fair Weather." Director Stanley Donen took no chances of missing, had five cameras grinding simultaneously . . . Dancer **Buddy Robinson** signed to do an acting chore for "The Cobweb".

Paramount: Choreographer **James Starbuck** with most of his dance numbers scissored from "The Court Jester", is using local dancers to "double" for Bob Hermine's Midgets . . . **Mitzi Gaynor** to co-star with Bing Crosby and **Jeanmaire** in "Anything Goes" which rolls this month; no choreographer signed at this writing . . . **Hanya Holm** has signed to do "The Vagabond King" with Rudolf Friml composing six new songs; **Bella Lewitsky** will assist . . . **Robert Fortier** has been added to the cast of Robert Alton's "The Girl Rush" . . . **George Chakiris** who appeared in the "Love, You Didn't Do Right By Me" number from "White Christmas" has been notified that he will test for a contract since he received so much fan mail just from having his face near Rosemary Clooney's (and he's a fine dancer, too;).

20th Century Fox: Mitzi Gaynor being considered for the Fanny Brice bio-film . . . **Ellen Ray,** currently assisting **Dave Robel** on Fred Astaire's "Daddy Long Legs" will shift to **Bob Sydney's** "Pink Tights" company upon completion of her current chore . . . Producer Charles Brackett has named **Don Torrillo** and **Eleanor Johnson** as assistants to **Stephen Papich** for "Lord Vanity" . . . **Fritz Hess** came to the U. S. from Switzerland to appear with the Roland Petit co. for the ballet sequences in "Daddy Long Legs."

Universal-International: Kenny Williams and assistant **Bette Scott** were in the midst of staging a production number for "Third Girl From The Right" when Kenny became ill. Bette's choreographer-husband **Lee Scott** took over; "Dixieland Mambo" is the number's title and it features **Piper Laurie, Mamie Van Doren, Bob Bush, Frank Miller** and **Frank Davis.** But, attention — there's a gal "second from the right," name of **Lisa Gaye** who only needs some light on the subject . . . George Marshall signed to direct "The Second Greatest Sex," and American folklore musical which will have **Jerome Robbins** or **Bob Fosse** choreographing — nothing definite yet . . . Former chorus dancer **Charlotte Hunter** has been upped from assistant dance directress to supervisor of the young talent division in charge of dance classes.

Independent: Ray Bolger will do six numbers in his own production of "All The Ships At Sea" . . . Sol Hurok presented London's Festival Ballet at Shrine Auditorium . . . **Buster Keaton** will sing and dance on B'way in "The Saturday Bus" . . . The Shuberts have signed **Robert Alton** to stage "Ziegfield Follies." Talent is being scanned by Richard Kayne who supplies half of the tunes as well as auditioning his own new musical "Mrs. Livingston, I Presume."

impresario Paul Gregory prepping a musical titled "Seven Best;" his current show, featuring **Marge** and **Gower Champion** has been getting real rave notices. . . . Jean Renoir has written his first play, "Orvet", for **Leslie Caron** her first also. It'll be done in Paris upon completion of "Daddy Long Legs" . . . Dancer **Helen Silvers** gets the title comedienne role in Civic Playhouse production of "Be My Guest" . . . **Joseph Rickard** to include "Ballet Russe" and Tchaikovsky's "Nutcracker" in his annual recital at the Assistance League Playhouse . . . Huntington Hartford brings "The Pajama Game" in to his new plush legit house come next month . . . Actor Dan O'Herlihy and Charles Davis have taken a 2 yr. lease on the old "Slapsie Maxie" niteclub, will call it "Hollywood Repertoire Theatre" and present "Finian's Rainbow" as first venture . . . Producer Edwin Lester finally talked the Baptist Church into leasing the Philharmonic to him for another gruelling five years that Los Angeles theatre-goers must suffer through if they want to see his lavish productions . . . "Wonderful Town" starring **Carol Channing** comes into the Biltmore next month.

Television

Hal Belfer has been signed to choreograph as well as dance on the Frankie Laine - Connie Haines Show . . . One would think **Debra Paget** a sinner the way agency biggies carried on half hour before show-time on "Colgate Comedy" causing Debra and partner **Roy Clark** no end of trouble trying to revise their dance . . . Movie producer **Val Rosing** turns to TV with a comedy titled "The Dancers",— no definite castings yet . . . **Boris Karloff** will sing as well as dance on Donald O'Conner's next show . . . Dancer **Todd Miller** given a featured role in Ann Sothern's "Private Secretary" . . . **Lee Scott** choreographing and dancing on Colgate Comedy Hour featuring Tony Curtis and **Gene Nelson** . . . The Red Skelton Show really had troubles when Red hurt himself. Choreographer **Jack Donahue** stepped in to sub only to fall off a staircase. Then some of the dancers slipped on paint while the show was on the air. Reports have it that the entire cast is back at work . . . in a CAST!

Nite Clubs

Peggy Ryan and **Ray McDonald** not up to par on their current stand at the Cocoanut Grove but with minor changes the act could resume it's vitality . . . Ron Fletcher featuring Hollywood's newest "find" in the male dance field; **Bill Carter's** his name. He currently winds up an eight week stand at the Flamingo Hotel, Las Vegas, where he's working with Don Powell and Don McKay . . . **Jean Devlyn** has again signed to stage the shows at the Last Frontier in Vegas . . . Everyone raving over the **Blackburn Twins'** new act and especially new partner, pert **Genie Stone.**

Ted Bits

Roy Fitzell, who's currently starring on "This Is Your Music", married his childhood sweetheart **Berna Jeannine Goodwin** . . . The Florist's Telegraph Delivery Service is spending $25,000.00 for a Tournament of Roses float which Ann Miller will adorn on New Years Day . . . **Isabel** (Mir row) and **Kelly Brown** welcomed 4½ lb. Kelly Wallace Brown . . . **Buddy Robinson** to stage the annual B'nai B'rith show.

Nick Castle staging an act for **Judy Kelly** who will join Nat "King" Cole and June Christy on a jaunt to Australia . . . Rumor has it **Gene Kelly** will return to Broadway when he finishes "Fair Weather". *THE END*

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BACKSTAGE TV—B'WAY

BY HANS HOLZER

Julia, of Darvas and Julia, is breaking in a new "single" act for B'way at the swank, but off-the-beaten track Suburban Club in B'klyn. She uses the nom-de-tryout "Monique" . . . 12-year-old **Joan Lancourt**, daughter of B'way ticket agent Sol Lancourt and **Pamela Draper**, 8, Paul Draper's girl, made their debuts in "The Nutcracker" at City Center . . . The Guy Lombardo TV show, being filled shortly, needs dancers. **Herb Sussan** is the director. They cast through MCA (PL 9-7500) . . . **Edward Sinclair**, choreographer of a number of B'way shows, ("Something for the Boys" and "Keep off the Grass") and lately of Hollywood, has opened offices in N.Y. (CI 6-0983) . . . **Gypsy Rose Lee's** "G-String Murder Case" has been bought by two of Herb Ross' dancers (with backing from Ross, Milton Berle, and Martha Raye) who will present the murder play in summer stock next season . . . **Edith** and **Richard Barstow** are in full charge of the "Motorama" show which opens Jan. 16 at the Waldorf-Astoria . . . **David Kasday**, 11, a dancing protege of Gene Kelly, has a key part in MGM's forthcoming "The Marauders" . . . **Miljan Espenak** now has a class for women who don't walk properly . . . Indonesian dancer **Indra Kamadjojo**, who has just finished a picture for Robert Alda, will do concerts here early in 1955 . . . **Bob Herget** will be the choreographer of the new musical by Arnold Sungaard and Alec Wilder, "Kitty Wake Island", coming to the Theatre De Lys . . . **Rod Alexander** always uses additional dancers for the "Spectaculars", at WRCA (CI 7-8300).

City Center wants the "On Your Toes" and "Slaughter on Tenth Avenue" sequences from the B'way revival of the Rogers & Hart musical for its regular ballet repertory. This includes costumes and sets . . . The Versailles nightclub revue, choreographed by **Tommy Wonder**, will run at least until Sept. 1955. Tommy doubles as featured dancer in the show along with wife, **Margaret Banks** who was with Sadler's Wells . . . **Rain Winslow**, whose Caribbean number stops the show every night, is a French countess . . . **Gabe Katzka** will do "Boy Meets Girl", a musical in early 1955 (BR 9-8016) . . . A new "Ziegfield Follies" is getting closer to production. Stanley Gilke is now associated with it (CI 7-5152) . . . Leonard Sillman (BR 9-9727) will bring in "Serena Blandish", a musical choreographed by **David Tihmar** . . . B'way openings simmer down during the holiday period, pick up again late in Jan. . . . **Hermione Gingold** will do a new revue in Feb. . . . "Ankles Away", starring the **Kean Sisters**, will sail into town around Feb. 1 . . . Robert Swan (10 W. Chase St., Baltimore) will produce a musical about television . . . George White is planning another edition of his "Scandals" . . . Paul Vroom (WI 7-6622) will do a revue, "Top Drawer", in Feb. or Mar. . . . Bob Melancon will package his revue "Crackerjack" for summer stock touring and bring it in the fall of 1955 (GR 5-1929). **Tao Strong** does the dances . . . Sol Hurok will produce a musical version of "Candide" by Leonard Bernstein and John Latouche.

(*continued from page 4*)

CHICAGO NEWS

Charles Grass presented his new ballet "Scenes from an Imaginary Ballet" on an Opera Theatre program in the St. Alphonsus Theatre on Nov. 2. He also danced "Spectre of the Rose" and "Bluebird."

Jack Whiting is dancing debonairly as Hildegarde's partner in the Palmer House's Empire Room. **Dwane Johnson** and **Emory Winans**, two agile young men who have given recitals in New York and Detroit, are doing their Afro-Cuban dances currently at the Blue Angel, billed as the Toc-a-Bodi Dancers.

Walter Camryn presented some of his unique Americana and also showed some new ballet numbers by himself and **Bentley Stone** when he appeared with the Stone-Camryn Ballet on Dec. 8. Among the delightful numbers was the new Shawanee—A Pleasing Specialty" a balletic version of the soft-shoe dancing of Primrose and Lane danced by Camryn and **Pat Cummings**. **Karen Rose** and **Dorothy Lipinski** were outstanding in this group which is distinguished for the clean quality of its work.

The Fine Arts Scholarship Committee, a group interested in aiding talented young dancers, made awards to **Rita Rojas** and **Lola Sevilla**, students of Jose Castro.

The Jose Greco Co. has appeared in several towns in the vicinity and the sold-out houses show his popularity. **Paul Haakon**, who slipped out of the ballet world a short time ago, has joined the company. His proficiency in Spanish dance was not commonly known but he is not a novice with castanets and taconeo. His balletic background gives new values to the Spanish steps of elevation, usually done in slap-dash manner and excused as "character dancing". **Teresa Maya**, one of the sensations of Greco's first season, is back, dancing better and just as uninhibited. An especially attractive newcomer is **Anita Ramos**, she dances a jota with lightning speed and amazingly accurate footwork.

Ann Barzel

PARIS NEWS

Once again the Opera has been the locale of the principal choreographic event in Paris. On the threshold of the New Year, a problem of the distribution of male dancers presented itself, for bouncy **Jean-Paul Andreani** must absent himself from the stage for several months. After having been premier danseur of the Berlin Opera and partner of **Janine Charrat** and **Yvette Chauvire**, **Peter Van Dijk** had to submit to public vote in an "audition performance." The enthusiastic audience reception has earned him the uncontested title of "Danseur-Etoile."

"Divertissement" consists of the best known passages from "Sleeping Beauty" and "The Nutcracker," and so Peter Van Dijk's role as Prince Charming was, of necessity, brief. But it marvelously suited his nobility. If the variation permitted him to display his bravura style, the pas de deux with gracious Aurora—**Liane Daydo** (who demonstrated great progress in this ballet) — revealed the sure judgment of his supporting.

For the first time at the Opera, Yvette Chauvire danced the variation that **Serge Lifar** had designed for her in "Variations" in London.

Albert Aveline is working on his revival of Florent Schmitt's "The Tragedy of Salome" for **Lycette Darsonval** . . . Serge Lifar preparing Marcel Delannoy's "Fantastic Wedding" for **Nina Vyroubova**, **Claude Bessy**, and Peter Van Dijk.

The Marquis de Cuevas Grand Ballet's winter season (Oct. 5 - Dec. 5) at the Theatre Sarah-Bernhardt was greeted by a fanatical public acclaim, although the company has hardly taken the trouble to freshen its repertoire . . . **Taras'** "Piege de Lumiere" and **Skibine's** "Idylle," "Annabelle Lee," and l'Ange Gris" retain their charm . . . Among the new works, **Paul Goube's** "Duo," danced by **Jacqueline Moreau** and **Vladimir Skouratoff**, combines a harmonious Scriabine score with a classic but elegant choreographic structure . . . **Marjorie Tallchief** and **Genia Melikova** are featured in the Chopin "Concerto," a pure dance work by **Bronislava Nijinska**, who is more at home in this than in the very controversial version of the Ravel "Bolero," which she has just done.

Despite the talent of Marjorie Tallchief and the promise of young Genia Melikova, the absence of **Rosella Hightower** remains noticeable. A new arrival, **Sonia Arova**, (who left soon after for the U.S.) hardly had the opportunity to reach her stride. Of course, **Serge Golovine** still shines for his ballon. George Skibine and Vladimir Skouratoff combine vigor and style. The great danger lies in extreme relaxation in technique and discipline in the corps.

Marie-Françoise Christout

MEXICAN DANCE NOTES

Mexico's **National Ballet** has just finished a six-week season at the Palacio de Bellas Artes with rather mixed success. Perhaps because the season was so late, the crowds were sparser than usual. But regular ballet-goers were well satisfied with the progress of the group as a whole. **Guillermo Arriaga's** "Zapata," **Rosa Reyna's** "La Hija del Jori," **Ana Merida's** "Psique," and **Xavier Francis'** imaginative "El Muneco y el Hombrecillo" are all fine ballets of which we never tire.

Of the premieres, perhaps the best were the colorful and very Mexican "Tres Juguetes" with choreography by **Elena Noriega** and music by **Angel Salas**, Director of the Bellas Artes' Academy of the Dance; "El Maleficio," again with Noriega choreography; Ana Merida's charming "El Aire Libre;" and a lovely fantasy-inspired ballet, "Tienda de Suenos," written by **Luis Bruno Ruiz**, local dance critic, with choreography by **Guillermo Keyes Arenas** . . . Although not officially connected with the National Ballet, **Waldeen** and her group were guest performers on one of the programs with her gay "Coro de Primavera."

Felipe Segura's new company, **"Los Ballets de Mexico,"** has just returned from very successful engagements in Monterrey and Guadalajara . . . In the absence of Guillermo Keyes, the forthcoming show at the Fabregas Theatre will be choreographed by **Elsa Ghezzi**, who has recently arrived in Mexico from La Scala in Milan . . . The Fabregas still has its good group of dancers, with **Armida Herrera** as prima ballerina and Felipe Segura as premier danseur.

A new group, calling itself the "Quinteto" has been formed by Ana Merida, Rosa Reyna, **Magda Montoya, Jose Silva,** and **Ricardo Silva** — all of the National Ballet. Although they will continue to work with the National Ballet, they plan to give a number of recitals during the year. Rehearsals begin when Ana Merida returns from 2 months in Europe with husband, **Antonio Luna.** *Patricia Fent Ross*

LONDON DATELINES

Another group of Soviet dancers and musicians visited England in Nov.-Dec. and gave recitals throughout the country under the auspices of the British Soviet Friendship Society. Two dance recitals were given at the Princess Theatre in London which showed a variety of styles from the U.S.S.R. Ballerina **Raissa Struchkova** and her husband partner **Alexander Lapauri** from the Bolshoi Theatre, Moscow, performed the adagio from "Swan Lake", Walpurgisnacht Ballet from "Faust", and the spectacular Moskowsky "Waltz" which seems to be a stand-by of the Soviet concert repertoire. The show pieces all included spectacular lifts and acrobatic feats (which the Soviets think essential for concert performances but which are not part of their full-length ballets) and if they offended pure classicists they undoubtedly roused the enthusiasm of the audience. The "Faust" ballet was an astonishing pre-Fokine bacchanale, performed in costumes that recalled the ancient films of Geltzer and Tikhomiroff which survive in the Museum of Modern Art Film Library. Nevertheless the conviction and vitality with which the hoary old number was performed earned the dancers numerous curtain calls.

Beryl Grey and her husband went backstage after the second performance to congratulate the dancers and had a long talk with Struchkova and Lapauri. Struchkova was eager for the full company from the Bolshoi Theatre to visit London and Beryl Grey said her ambition was to dance in Moscow with the Sadler's Wells Ballet. The Soviet dancers were very disappointed that the Sadler's Wells Ballet was away on tour and they were unable to see any performance at Covent Garden.

Beryl Grey had just returned from Finland, where she danced two performances of "Swan Lake" at the Helsinki Opera House in Nov. She was partnered by the Finnish dancer **Klaus Salin** and received a great ovation from the audience. On Jan. 1 she will dance with the Sadler's Wells Ballet for the first time since the birth of her son last March.

The **Sadler's Wells Theatre Ballet** opened their winter season (in conjunction with the opera company) on Nov. 18 with the first London performance of **Alfred Rodriques'** "Cafe des Sports". The ballet has a Mediterranean setting and introduces various local types, and the thread of a story concerning a lively urchin (delightfully played by **Maryon Lane**) who accidentally becomes involved in a six-day bicycle race. The ballet starts fairly well but repeats its comic effects too often and soon becomes tedious. The setting by Jack Taylor (a Sunday painter with no previous theatre experience) is colourful but not in the least Mediterranean and the costumes are very feeble.

Richard Buckle's Diaghilev Exhibition, being presented in London by **The Observer**, has been extended until January on account of public demand. In the first month over 70,000 people visited the Exhibition.

London University, on Nov. 26, conferred on **Margot Fonteyn** an honorary degree of Doctor of Music . . . The 75th birthday of **Rudolf Laban** was celebrated by a special programme at Toynbee Hall arranged by the Contemporary Dance Theatre . . . **Violetta Elvin** flew to Copenhagen to appear at a charity gala performance on Dec. 12 organised by the newspaper Politiken. *Mary Clarke*

LATIN AMERICA REPORT

ARGENTINE: Ballet Alicia Alonso, after its very successful season in Montevideo, did not go on to Brazil as had been expected, but returned to Buenos Aires. There they gave several performances for the U.E.S. (Union of Secondary Students) at the Presidential Quinta and danced for a fortnight at the Teatro Colon . . . **Katharine Dunham's** season continues here. (*Fernando Emery*)

BRAZIL: The season at the Teatro Municipal was scheduled to begin at the time of going to print. **Tatiana Leskova, Nina Verchinina, Maryla Gremo** and **Dennis Grey** are the choreographers whose works are scheduled. (*H. E. E.*)

BOLIVIA: Graciela Urquidi de Azcarrum is preparing her group for an international tour with a program of folkloric dances. (*Maria Consuelo Alores*)

CHILE: "Alotria" **Ernst Uthoff's** new work for the U. of Chile Co. (Johann Strauss music) is a comic circus ballet that turned out to be the hit of this year's Chilean season. Scenery and costumes were designed by **José Gutierrez**, a young member of the corps de ballet who made a successful debut in this field. The dancing and miming of **Lola Botka, Alfonso Unanue** and **Joachim Frowin** as clowns, were outstanding. (*Hans Ehrmann-Ewart*)

GUATEMALA: Carmen Amaya & Co. had a season here that was played to full houses. The company, however, was of a very poor standard and only flashes of Carmen Amaya's dances justified the tremendous propaganda with which her Co. had been announced. (*Judith Armas*)

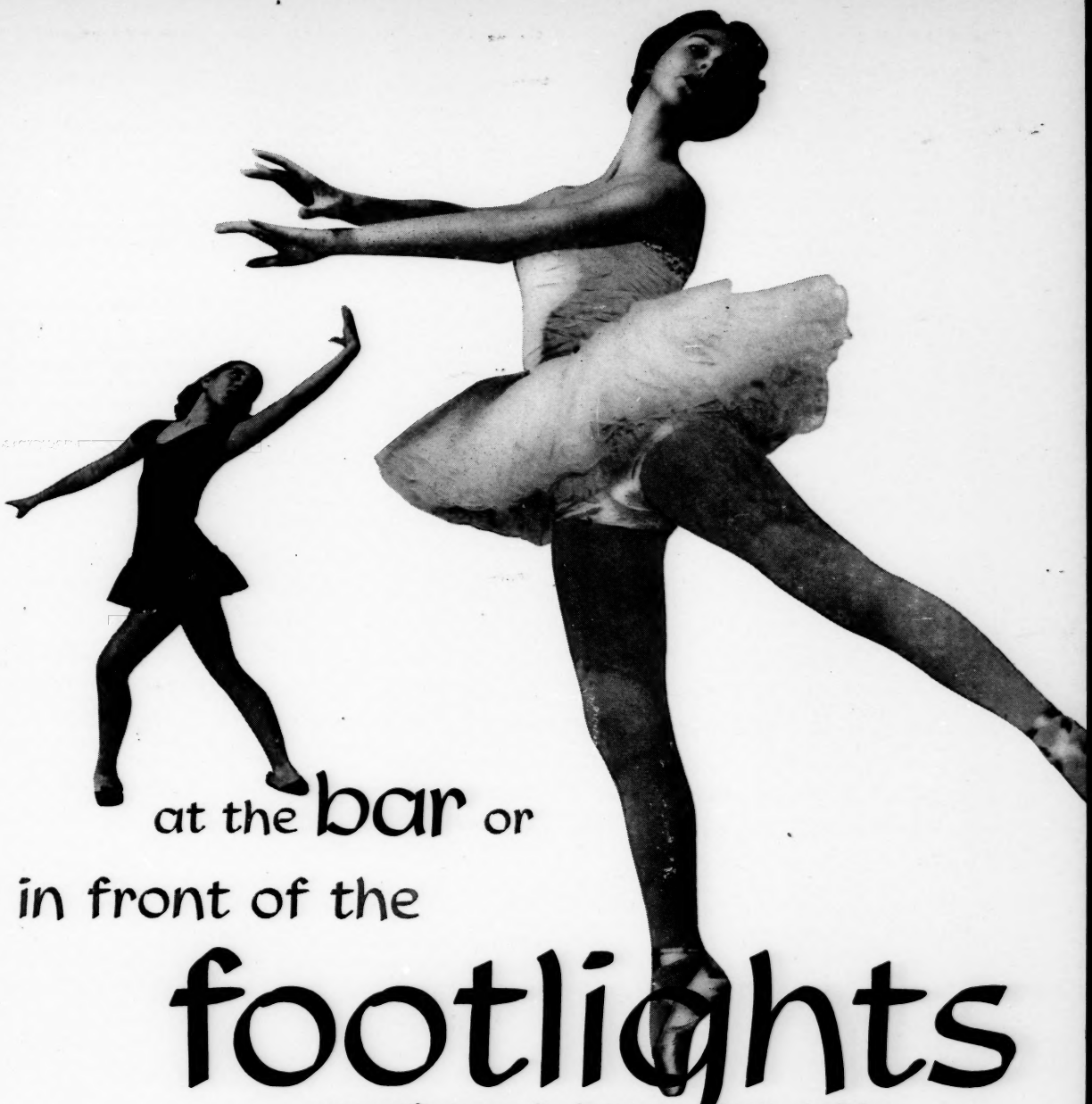
PERU: The remainder of the ballet season organized by the Asociacion de Artistas Aficionados in Lima, saw an improvement in the dancing of **Tatiana Grantzeva** and **George Zoritch** but the lack of a suitably prepared Peruvian corps de ballet was felt more than ever.

It is only fair to state, though, that from a financial point of view this season was very successful. (*Julio Castro Franco*)

URUGUAY: Antonio's Ballet Espanol played Montevideo. His choreography in the romantic and classical style bid fair to outshine his prowess as a technician, notably an exquisite "Sonata Suite"—Best number in the program: "Seguiriyas Gitanas" danced by Antonio and **Carmen Rojas . . . Rukmini Devi**, India's Minister of Arts, and one of its foremost executants of sacred dances was here for the Unesco general assembly.

Outstanding local event was the first recital of **Ricardo Solé's** Spanish dancing school; fine performance.—(*Grania Omara*)

"Ballet"



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